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THE KNIGHTS OF THE MIDDLE AGES.

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THE object of these papers is to select out of the wonderful series of pictures of mediæval life and manners, contained in illuminated MSS., a gallery of subjects which will illustrate the armour and costume, the military life and chivalric adventures, of the Knights of the Middle Ages; and to append to them such explanations as the pictures may seem to need, and such discursive remarks as the subjects may suggest.

Such a series will, we believe, supply the artist with valuable authorities and suggestions for the treatment of subjects of mediæval history; while they will be interesting to the general reader—some of them for their artistic merit, and all of them as contemporary pictures of mediæval life and original illustrations of mediæval romance.

For the military costume of the Anglo-Saxon period we have the authority of the descriptions in their literature, illustrated by drawings in their illuminated MSS.; and if these leave anything wanting in definiteness, the minutest details of form and ornamentation may often be recovered from the rusted and broken relics of armour and weapons which have been recovered from their graves, and are now preserved in our museums.

Saxon freemen seem to have universally borne arms. Tacitus tells us of their German ancestors, that swords were rare among them, and the majority did not use lances, but that spears, with a narrow sharp and short head, were the common and universal weapon, used either in distant or close fight; and that even the cavalry were satisfied with a shield and one of these spears.

The law in later times seems to have required freemen to bear arms for the common defence; the laws of Gula, which are said to have been originally established by Hacon the Good in the middle of the eighth century, required every man who possessed six marks besides his clothes to furnish himself with a red shield and a spear, an axe or a sword; he who was worth twelve marks was to have a steel cap also; and he who was worth eighteen marks a byrnie, or shirt of mail, in addition. Accordingly, in the exploration of Saxon graves we find in those of men "spears and javelins are extremely numerous," says Mr. C. Roach Smith, "and of a variety of shapes and sizes." . . .

"So constantly do we find them in the Saxon graves, that it would appear no man above the condition of a serf was buried without one. Some are of large size, but the majority come under the term of javelin or dart." The rusty spear-head lies beside the skull, and the iron boss of the shield on his breast; the long, broad, heavy, rusted sword is comparatively seldom found beside the skeleton; sometimes, but rarely, the iron frame of a skull-cap or helmet is found about the head.

An examination of the pictures in the Saxon illuminated MSS. confirms the conclusion that the shield and spear were the



No. 1.

common weapons. Their bearers are generally in the usual civil costume, and not unfrequently are bare-headed. The spear-shaft is almost always spoken of as being of ash-wood; indeed, the word *æsc* (ash) is used by metonymy for a spear; and the common poetic name for a soldier is *æscberend*, or *æsc-born*, a spear-bearer; just as, in later times, we speak of him as a swordsman.

We learn from the poets that the shield—"the broad war disk"—was made of linden-wood, as in *Beowulf*:—

"He could not then refrain,
but grasped his shield
the yellow linden,
drew his ancient sword."

From the actual remains of shields, we find that the central boss was of iron, of



No. 2.

conical shape, and that a handle was fixed across its concavity by which it was held in the hand.

The helmet is of various shapes; the commonest are the three represented in our first four woodcuts. The most common is the conical shape seen in woodcut No. 4.

The Phrygian-shaped helmet, seen in No. 3, is also a very common form; and the curious crested helmet worn by all the warriors in Nos. 1 and 2, is also common. In some cases the conical helmet was of iron, but perhaps more frequently it was of leather, strengthened with a frame of iron.

In the group of four foot soldiers in our first woodcut, it will be observed that the men wear tunics, hose, and shoes; the multiplicity of folds and fluttering ends in the drapery is a characteristic of Saxon art, but the spirit and elegance of the heads is very unusual and very admirable.

Our first three illustrations are taken from a beautiful little MS. of *Prudentius* in the Cottonian Library, known under the press mark, *Cleopatra C. iv.* The illuminations in this MS. are very clearly and skilfully drawn with the pen; indeed, many of them are designed with so much spirit and skill and grace, as to make them not only of antiquarian interest, but also of high artistic merit. The subjects are chiefly illustrations of Scripture history or of allegorical fable; but, thanks to the custom which prevailed throughout the Middle Ages of representing all such subjects in contemporary costume, and according to contemporary manners and customs, the Jewish patriarchs and their servants afford us perfectly correct representations of Saxon thanes and their *cheorls*; Goliath, a perfect picture of a Saxon warrior, armed *cap-a-pied*; and Pharaoh and his nobles, of a Saxon Basileus and his witan. Thus, our second woodcut is an illustration of the incident of Lot and his wife being carried away captives by the Canaanitish kings after their successful raid against the cities of the plain; but it puts before our eyes a group of the armed retainers of a Saxon king on a military expedition. It will be seen that they wear the ordinary Saxon civil costume, a tunic and cloak; that they are all armed with the spear, all wear crested helmets; and the last of the group carries a round shield suspended at his back. The variety of attitude, the spirit and life of the figures, and the skill and gracefulness of the drawing are admirable.

Another very valuable series of illustrations of Saxon military costume will be found in a MS. of *Ælfrie's Paraphrase of the Pentateuch*, and *Joshua*, in the British Museum (*Cleopatra B. iv.*), at folio 25 for example, we have a representation of Abraham pursuing the five kings in order to rescue Lot: in the version of the Saxon artist the patriarch and his Arab servants are translated into a Saxon thane and his house carles, who are represented marching in long array, which takes up two bands of drawing across the vellum page.

The Anglo-Saxon poets let us know that chieftains and warriors wore a body defence, which they call a byrnie or a battle-sark. In the illuminations we find this sometimes of leather, as in the woodcut on the other side (No. 3) from the *Prudentius*, which has already supplied us with two illustrations. It is very usually Vandyked at the edges, as here represented. But the epithets, "iron byrnie," and "ringed byrnie," and "twisted battle-sark," show that the hauberk was often made of iron mail.

In some of the illuminations it is represented as if detached rings of iron were sewn flat upon it: this may be really a representation of a kind of jazerant work, such as was frequently used in later times, or it may be only an unskilful way of representing the ordinary linked mail.

A document of the early part of the



eighth century, given in Mr. Thorpe's Anglo-Saxon Laws, seems to indicate that at that period the mail hauberk was usually worn only by the higher ranks. In distinguishing between the eorl and the cheorl it says, if the latter thrive so well that he have a helmet and byrnie and sword ornamented with gold, yet if he have not five hydes of land, he is only a cheorl. By the time of the end of the Saxon era, however, it would seem that the men-at-arms were usually furnished with a coat of fence, for the warriors in the battle of Hastings are nearly all so represented in the Bayeux tapestry.

In Ælfric's Paraphrase, already mentioned (Cleopatra B. IV.), at folio 61, there is a representation of a king clothed in such a mail shirt, armed with sword and shield, attended by an armour-bearer, who carries a second shield but no offensive weapon, his business being to ward off the blows aimed at his lord. We should have given a woodcut of this interesting group, but that it has already been engraved in the "Pictorial History of England" (vol. i.) and in Hewitt's "Ancient Armour" (vol. i., p. 60).

This king with his shield-bearer does not occur in an illustration of Goliath and the man bearing a shield who went before him, nor of Saul and his armour-bearer; but is one of the three kings engaged in battle against the cities of the plain, and seems to indicate a Saxon usage. Another of the kings in the same picture has no hauberk, but only the same costume as the warrior in woodcut No. 4.

In the Additional MS. 11,695, in the British Museum, a work of the eleventh century, there are several representations



No. 3.

of warriors thus fully armed, very rude and coarse in drawing, but valuable for the clearness with which they represent the military equipment of the time. At folio 194 there is a large figure of a warrior in a mail shirt, a conical helmet, strengthened with iron ribs converging to the apex, the front rib extending downwards, into what is called a nasal, i.e. a piece of iron extending downwards over the nose, so as to protect the face from a sword-cut across the upper part of it. At folio 233 of the same MS. is a group of six warriors, two on horseback and four on foot. We find them all with hauberk, iron helmet, round shields, and various kinds of leg defences; they have spears, swords, and one of the horsemen bears a banner of characteristic shape, i.e. it is a right-angled triangle, with the shortest side applied to the spear-shaft, so that the right angle is at the bottom.

A few extracts from the poem of Beowulf, a curious Saxon fragment, which the best scholars concur in assigning to the end of the eighth century, will help still further to

bring these ancient warriors before our mind's eye.

Here is a scene in King Hrothgar's hall:

"After evening came,
and Hrothgar had departed
to his court,
guarded the mansion
countless warriors,
as they oft ere had done,
they bared the bench-floor
it was overspread
with beds and bolsters,
they set at their heads,
their disks of war,
their shield-wood bright;
there on the bench was
over the noble,
easy to be seen,
his high martial helm,
his ringed byrnie
and war-wood stout."

Beowulf's funeral pole is said to be—

"with helmets, war brands,
and bright byrnies behung."

And in this oldest of Scandinavian romances we have the natural reflection—

"the hard helm shall
adorned with gold
from the fated fall;
mortally wounded sleep
those who war to rage
by trumpet should announce,
in like manner the war shirt
which in battle stood
over the crash of shields
the bite of swords
shall moulder after the warrior
the byrnie's ring may not
after the martial leader
go far on the side of heroes
there is no joy of harp
no glee-wood's mirth,
no good hawk
swings through the hall
nor the swift steed
tramps the city place.
Baleful death
has many living kinds
sent forth."

This Coleridge summed up in the brief lines—

"Their swords are rust,
Their bones are dust,
Their souls are with the saints, we trust."

The woodcut No. 4 is taken from a collec-



No. 4.

tion of various Saxon pictures in the British Museum, bound together in the volume marked Tiberius C. VI., at folio 9. Our woodcut is a reduced copy. In the original the warrior is seven or eight inches

high, and there is, therefore, ample room for the minute delineation of every part of his costume. From the embroidery of the tunic, and the ornamentation of the shield and helmet, we conclude that we have before us a person of consideration, and he is represented as in the act of combat; but we see his armour and arms are only those to which we have already affirmed that the usual equipment was limited. The helmet seems to be strengthened with an iron rim and converging ribs, and is furnished with a short nasal.

The figure is without the usual cloak, and therefore the better shows the fashion of the tunic. The banding of the legs was not for defence, it is common in civil costume. The quasi-banding of the forearm is also sometimes found in civil costume; it seems not to be an actual banding, still less a spiral armlet, but merely a fashion of wearing the tunic sleeve. We see how the sword was, rather inartificially, slung by a belt over the shoulder; how the shield is held by the iron handle across its hollow spiked umbo, and how the barbed javelin is cast.

On the preceding page of this MS. is a similar figure, but without the sword.

There were some other weapons frequently used by the Saxons which we have not yet had occasion to mention. The most important of these is the axe. It is not often represented in illuminations, and is very rarely found in graves, but it certainly was extensively in use in the latter part of the Anglo-Saxon period, and was perhaps introduced by the Danes. The house carles of Canute, we are expressly told, were armed with axes, halberds, and swords, ornamented with gold. In the ship which Godwin presented to Hardicanute, William of Malmesbury tells us the soldiers wore two bracelets of gold on each arm, each bracelet weighing sixteen ounces; they had gilt helmets; in the right hand they carried a spear of iron, and in the left a Danish axe, and they wore swords hilted with gold. The axe was also in common use by the Saxons at the battle of Hastings. There are pictorial examples of the single axe in the Cottonian MS., Cleopatra C. VIII.; of the double axe—the bipennis—in the Harleian MS., 603; and of various forms of the weapon, including the pole-axe, in the Bayeux tapestry.

The knife or dagger was also a Saxon weapon.

There is a picture in the Anglo-Saxon MS. in the Paris Library, called the Duke de Berri's Psalter, in which a combatant is armed with what appears to be a large double-edged knife and a shield, and actual examples of it occur in Saxon graves. The *seax*, which is popularly believed to have been a dagger and a characteristic Saxon weapon, seems to have been a short single-edged slightly curved weapon, and is rarely found in England. It is mentioned in Beowulf. He—

"drew his deadly seax,
bitter and battle sharp,
that he on his byrnie bore."

The sword was usually about three feet long, two-edged and heavy in the blade. Sometimes, especially in earlier examples, it is without a guard. Its hilt was sometimes of the ivory of the walrus, occasionally

of gold, the blade was sometimes inlaid with gold ornaments and runic verses. Thus in Beowulf—

"So was on the surface
of the bright gold
with runic letters,
rightly marked,
set and said, for whom that sword,
costliest of irons,
was first made,
with twisted hilt and
serpent shaped."

The Saxons indulged in many romantic fancies about their swords. Some sword-smiths chanted magical verses as they welded them, and tempered them with mystical ingredients. Beowulf's sword was a—

"tempered falchion
that had before been one
of the old treasures;
its edge was iron
tainted with poisonous things
hardened with warrior blood;
never had it deceived any man
of those who brandished it with hands."

Favourite swords had names given them, and were handed down from father to son, or passed from champion to champion, and became famous. Thus, again, in Beowulf, we read—

He could not then refrain,
but grasped his shield,
the yellow linden,
drew his ancient sword
that among men was
a relic of Eanmund,
Othhere's son,
of whom in conflict was,
when a friendless exile,
Weohstan the slayer
with falchions edges,
and from his kinsman bore away
the brown-hued helm,
the ringed byrnie,
the old Eotenish sword
which him Onela had given."

There is a fine and very perfect example of a Saxon sword in the British Museum, which was found in the bed of the river Witham at Lincoln. The sheath was usually of wood, covered with leather and tipped, and sometimes otherwise ornamented with metal.

The spear was used javelin-wise, and the warrior going into battle sometimes carried several of them. They are long-bladed, often barbed, as represented in the woodcut No. 4, and very generally have one or two little cross-bars below the head, as in cuts 1, 3, and 4. The Saxon artillery, besides the javelin, was the bow and arrows. The bow is usually a small one, of the old classical shape, not the long bow for which the English yeomen afterwards became so famous, and which seems to have been introduced by the Normans.

In the latest period of the Saxon monarchy, the armour and weapons were almost identical with those used on the Continent. We have abundant illustrations of them in the Bayeux tapestry. In that invaluable historical monument, the minutest differences between the Saxon and Norman knights and men-at-arms seem to be carefully observed, even to the national fashions of cutting the hair; and we are therefore justified in assuming that there were no material differences in the military equipment, since we find none indicated, except that the Normans used the long bow, and the Saxons did not. We have abstained from taking any illustrations from the tapestry, because the whole series has been several times engraved, and is well known, or, at least, is easily accessible, to those who are interested in the subject. We have preferred to take an illustration from a MS. in the British Museum, marked Harleian 2,893, from folio 82 verso. The warrior, who is no less a person than

* "Eoten," a giant; "Eotenish," made by or descended from the giants.

Goliath of Gath, has a hooded hauberk, with sleeves down to the elbow, over a green tunic. The legs are tinted blue in the drawing, but seem to be unarmed, except for the green boots, which reach half way to the knee. He wears an iron helmet with a nasal, and the hood appears to be fastened to the nasal, so as to protect the lower part of the face. The large shield is red, with a yellow border, and is hung from the neck by a chain. The belt round his waist is red. The well-armed giant leans upon his spear, looking down contemptuously on David, whom it has not been thought necessary to include in our copy of the picture. The group forms a very appropriate filling in of the great initial letter B of the Psalm *Benedictus Dns. Ds. Ms. qui docet manus meas ad prælum et digitos meos ad bellum* (Blessed be the Lord my God, who teacheth my hands to war, and my fingers to fight). In the same MS., at folio 70, there are two men armed in helmet and sword, and at folio 81 verso a group of armed men on horseback, in sword, shield, and spurs.

It may be convenient to some of our readers, if we indicate here where a few other examples of Saxon military costume



No. 5.

may be found which we have noted down, but have not had occasion to refer to in the above remarks.

In the MS. of Prudentius (Cleopatra C. VIII.) from which we have taken our first three woodcuts, are many other pictures well worth study. On the same page (folio 1 verso) as that which contains our woodcut No. 1, there is another very similar group on the lower part of the page; on folio 2 is still another group, in which some of the faces are most charming in drawing and expression. At folio 15 verso there is a spirited combat of two footmen, armed with sword and round shield, and clad in short leather coats of fence, vandyked at the edges. At folio 24 verso is an allegorical female figure in a short leather tunic, with shading on it which seems to indicate that the hair of the leather has been left on, and is worn outside, which we know from other sources was one of the fashions of the time. In the MS. of Ælfric's Paraphrase (Claud. B. iv.) already quoted, there are, besides the battle scene at folio 24 verso, in which occurs the king and his armour bearer, at folio 25 two

long lines of Saxon horsemen marching across the page, behind Abraham, who wears a crested Phrygian helm. On the reverse of folio 25 there is another group, and also on folios 62 and 64. On folio 52 is another troop, of Esau's horsemen, marching across the page in ranks of four abreast, all bareheaded and armed with spears. At folio 96 verso, is another example of a warrior, with a shield-bearer. The pictures in the latter part of this MS. are not nearly so clearly delineated as in the former part, owing to their having been tinted with colour; the colour, however, enables us still more completely to fill in to the mind's eye the distinct forms which we have gathered from the former part of the book. The large troops of soldiers are valuable, as showing us the style of equipment which was common in the Saxon militia.

There is another MS. of Prudentius in the British Museum of about the same date and of the same school of Art, though not quite so finely executed, which is well worth the study of the artist in search of authorities for Saxon military (and other) costume, and full of interest for the amateur of Art and archaeology. Its press mark is Cottonian, Titus D. XVI. On the reverse of folio 2 is a group of three armed horsemen, representing the confederate kings of Canaan carrying off Lot, while Abraham at the head of another group of armed men is pursuing them. On folio 3 is another group of armed horsemen. After these Scripture histories come some allegorical subjects, conceived and drawn with great spirit. At folio 6, verso, "Pudicitia pugnat contra Libidinem," Pudicitia being a woman armed with hauberk, helmet, spear and shield. On the opposite page Pudicitia—in a very spirited attitude—is driving her spear through the throat of Libido. On folio 26, verso, "Discordia vulnerat occulte Concordium." Concord is represented as a woman armed with a loose-sleeved hauberk, helmet, and sword. Discord is lifting up the skirt of Concord's hauberk and thrusting a sword into her side. In the Harleian MS. 2,803, a Vulgate Bible, of date about 1170 A.D., there are no pictures, only the initial letters of the various books are illuminated. But while the illuminator was engaged upon the initial of the Second Book of Kings, his eye seems to have been caught by the story of Saul's death in the last chapter of the First Book, which happens to come close by in the parallel column of the great folio page:—*Arripuit itaque, gladium et erruit sup. eum* (Therefore Saul took a sword and fell upon it); and he has sketched in the scene with pen-and-ink on the margin of the page, thus affording us another authority for the armour of a Saxon king when actually engaged in battle. He wears a hauberk, with an ornamented border, has his crown on his head and spurs on his heels; has placed his sword hilt on the ground and fallen upon it.

In the Additional MS. 11,695, on folio 102 verso, are four armed men on horseback, habited in hauberks without hoods, two of them have the sleeves extending to the wrist, two have loose sleeves to the elbow only, showing that the two fashions were worn contemporaneously. They all have mail hose; one of them is armed with a bow, the rest with the sword. There are four men in similar armour on folio 136 verso, of the same MS. Also at folio 143, armed with spear, sword, and round ornamented shield. At folio 222 verso, are soldiers manning a gate-tower.

When the soldier so very generally wore

the ordinary citizen costume, it becomes necessary, in order to give a complete picture of the military costume, to say a few words on the dress which the soldier wore in common with the citizen. The tunic and mantle composed the national costume of the Saxons. The tunic reached about to the knee, sometimes it was slit up a little way at the sides, and it often had a rich ornamented border round the hem, extending round the side slits, making the garment almost exactly resemble the ecclesiastical tunic or dalmatic. It had also very generally a narrower ornamental border round the opening for the neck. The tunic was sometimes girded round the waist.

The Saxons were famous for their skill in embroidery, and also in metal-work; and there are sufficient proofs that the tunic was often richly embroidered; indications of it are in the woodcut No. 4; and in the relics of costume found in the Saxon graves are often buckles of elegant workmanship, which fastened the belt with which the tunic was girt.

The mantle was in the form of a short cloak, and was usually fastened at the shoulder, as in woodcuts Nos. 1, 2, and 3, so as to leave the right arm unencumbered by its folds. The brooch with which this cloak was fastened formed a very conspicuous item of costume. They were of large size, some of them of bronze gilt, others of gold beautifully ornamented with enamels; and there is this interesting fact about them, they seem to corroborate the old story, that the Saxon invaders were of three different tribes—the Jutes, Angles, and Saxons, who subdued and inhabited different portions of Britain. For in Kent and the Isle of Wight, the conquests of the Jutes, brooches are found of circular form, often of gold and enamelled. In the counties of Yorkshire, Derby, Leicester, Nottingham, Northampton, and in the eastern counties, a large gilt bronze brooch of peculiar form is very commonly found, and seems to denote a peculiar fashion of the Angles, who inhabited East Anglia, Mercia, and Northumbria. Still another variety of fashion, shaped like a saucer, has been discovered in the counties of Gloucester, Oxford, and Buckingham, on the border between the Mercians and West Saxons. It is curious to find these peculiar fashions thus confirming the ancient and obscure tradition about the original Saxon settlements. The artist will bear in mind that the Saxons seem generally to have settled in the open country, not in the towns, and to have built timber halls and cottages after their own custom, and to have avoided the sites of the Romano-British villas, whose blackened ruins must have thickly dotted at least the southern and south-eastern parts of the island. They appear to have built no fortresses, if we except a few erected at a late period, to check the incursions of the Danes. But they had the old Roman towns left, in many cases with their walls and gates tolerably entire. In the Saxon MS. Psalter, Harleian 603, are several illuminations in which walled towns and gates are represented. But we do not gather that they were very skilful either in the attack or defence of fortified places. Indeed, their weapons and armour were of a very primitive kind, and their warfare seems to have been conducted after a very unscientific fashion. Little chance had their rude Saxon hardihood against the military genius of William the Norman and the disciplined valour of his bands of mercenaries.

* To be continued.

SELECTED PICTURES.

FROM THE PICTURE IN THE SHEEPSHANKS GALLERY.

FLORIZEL AND PERDITA.

C. R. Leslie, R.A., Painter. L. Stocks, R.A., Engraver.

THIS is one of a pair of "companion" pictures, illustrating scenes in the "Winter's Tale," painted by Leslie expressly for Mr. Sheepshanks, and which now form part of the collection known by his name in the National Gallery. The other is in the hands of the engraver, and will appear in a future number of our Journal. The daughter of the Sicilian King Leontes, sweet Perdita,—

"The prettiest low-born lass that ever
Ran on the green-sward: nothing she does or seems
But smacks of something greater than herself:
Too noble for this place."

is one of the most graceful conceptions Leslie ever traced on canvas, even in her disguise as a shepherd's daughter. Seated in front of her, and gazing with astonishment to find one so beautiful and elegant in a rustic's cottage, are Polixenes, king of Bohemia, and Camillo, a Sicilian noble, visitors in disguise; behind her is Florizel, son of the former, and at her side Dorcas, a true shepherdess, who has just placed on the table a basket of flowers for Perdita to present to her guests,—

"There's flowers for you,
That lavender, mint, savory, marjoram;
The marigold, that goes to bed with the sun,
And with him rises, weeping; those are flowers
Of middle summer, and, I think they are given
To men of middle age. You are very welcome."
Winter's Tale, Act iv. sc. 3.

Objection may probably be taken to the two more prominent figures in the composition, Perdita and Florizel, on the ground that the character assumed by each is scarcely sustained by their unequivocal high-born physiognomies and general appearance, and especially by the costume of the lady, which, though not of costly materials, certainly indicates a style altogether unusual among shepherdesses.

Absolute truth, however, is not essential to a representation mere ideal—to one, that is, which is not strictly historical—and a departure from it is a readily condonable offence when contributing to the interest and beauty of the artist's work. If a painter is always to be tied and bound by conventional rules of nature, custom, and manners, he will frequently be compelled to clip the wings of his imagination.

The picture was exhibited at the Royal Academy in 1837, the year in which the Academy was transferred from Somerset House to Trafalgar Square. It was also the year of her Majesty's accession to the throne. In a letter to Miss Anne Leslie, dated Aug. 15, 1837, he refers to a visit paid by the Queen to the exhibition. She had been present at the opening on May 1st, when she was then only Princess Victoria. "Before the pictures were removed," he writes, "the little Queen paid the Exhibition a visit. . . . Her manner is unaffectedly graceful, and towards her mother she appears the same affectionate little girl we saw at the Academy on the 1st of May—still calling her 'Mamma.' Before leaving the rooms, the President presented each of us to her separately, at her own request, and she afterwards took occasion to address a word or two to each by name. She asked me how many pictures I had there, and if I did not think it a very fine exhibition. . . ."

The other picture exhibited by Leslie in 1837 was 'Charles II. and the Lady Bellenden,' painted for one of the artist's most liberal patrons, the Earl of Egrement.

PRODUCTION OF NATURAL COLOURS BY PHOTOGRAPHY.

M. NIEPCE DE ST. VICTOR has recently communicated to the French Académie des Sciences the results of his latest researches, having for object to obtain and fix the colours of nature by means of photography; his paper is full of very important, new, and interesting facts, proving that the fixation of natural colours on the photographic tablet, as a practicable and available result; which for a long time has been considered as a dream—is not perhaps so far from being fully realised—not as a mere scientific experiment, but as the completion of the splendid discovery of photography.

M. Niepce de St. Victor is a distinguished officer of the French army, who, now in inactive service, having been appointed Governor of the Palace of the Louvre, for many years, in his leisure, has been devoting the most worthy perseverance and considerable ingenuity in endeavouring to improve and complete the discoveries of his uncle, the son of Joseph Nicéphore Niepce, the last of whose name is celebrated as one of the first—if not indeed the first—who succeeded in fixing the image of the camera-obscure, and who preceded Daguerre in that line of experiments. Niepce's son continued his labours, and became the associate of Daguerre, and shared the honours and rewards which the French Government generously bestowed upon these two inventors of the photographic process known as the Daguerreotype.

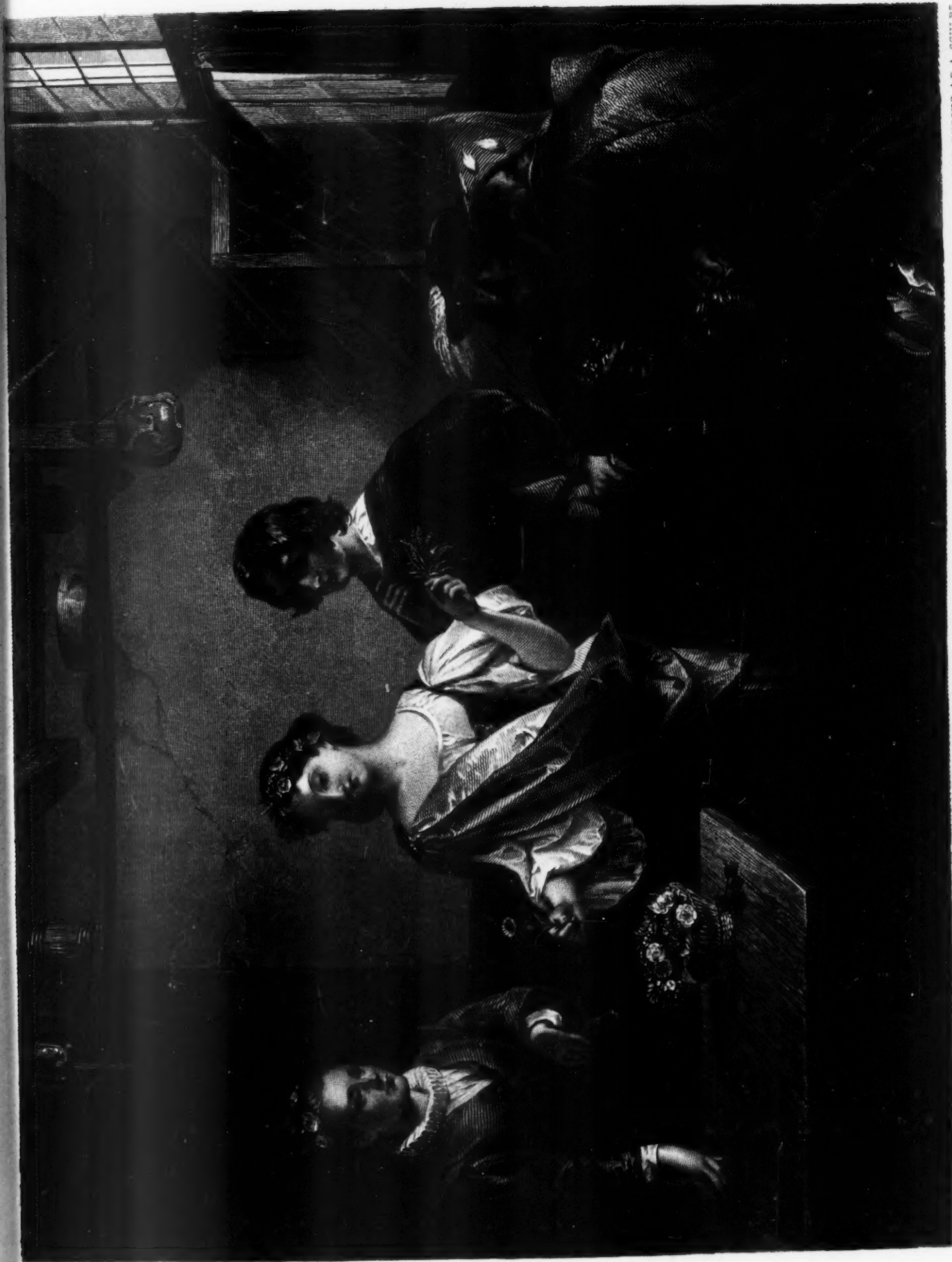
M. Niepce de St. Victor, animated with the noble ambition of honouring the name he bears—one which will be for ever inscribed at the head of the list of the most illustrious men in the annals of photography—has already distinguished himself by many valuable discoveries in that new and wonderful art.

It is known that Mr. H. Fox Talbot, F.R.S., invented, nearly simultaneously with Niepce and Daguerre, another photographic process, based upon the property of light, acting on various chemical preparations, to fix the image of the camera-obscure. The two processes are entirely different. Daguerre's process was founded upon the property of light to affect a surface of silver combined with iodine, in such a manner that the parts which had received the light of the image of the camera-obscure had acquired an affinity for the vapour of mercury. The result was, that the mercury, being white or brilliant on account of the reflection of light from its molecules, produced the lights of the image; and the absence of mercury upon the other parts, leaving the surface in its original state, produced the dark parts of the image. An image quite similar—as to the right distribution of lights and shade—to that which the camera had produced only for one instant upon the plate, was, as by magic, suddenly brought out and fixed as soon as the plate was suspended in a box containing mercury in the state of vapour.

The process of Mr. Talbot was founded upon a totally different principle—that by which light blackens a surface of paper which has been impregnated with a solution of nitrate of silver. But this effect being very slow, Mr. Talbot, a man of considerable ingenuity and perseverance, had—very curiously to relate—the same happy inspiration which had stimulated Daguerre to suppose that the action, once begun by light, might be continued by some other agents. After many experiments, he discovered that gallic acid, the developing action of which had been also investigated by the Rev. J. B. Reade, had that curious property. So that, by pouring a solution of gallic acid upon his photographic paper, still perfectly white on its removal from the camera-obscure, but containing the latent image which in an invisible state had been impressed upon it—by that transparent liquid, suddenly, as in Daguerre's discovery, and in both cases as by the power of a magic wand, the vanished picture is evoked to light—

"Appareit image!"

Nothing is so curious, instructive, and interesting as the comparative history of these two marvellous discoveries, the publication of which



C. R. LESLIE, R.A. PINT.

LUMB STOCKS ARE A SCULPT

"FLORIZEL AND PERDITA - THE WINTER'S TALE."

FROM THE PICTURE IN THE SHEEPSHANKS GALLERY.



astonished the world in the year 1839; and as if to prevent jealousy between two nations always competing—but now, for the happiness of the world, only on the field of science, art, commerce, and social improvements—they were announced at the same moment, one in France and the other in England.

Daguerre's image, being on a highly polished metallic plate, was more brilliant and exceedingly delicate; and although his invention received from his pupils many important improvements in its application to portraiture—in which, with a pardonable vanity, I am pleased to recollect I have had a share—in increasing the sensitivity of the plate and rendering the process one hundred times more rapid, it was for all other purposes complete and perfect at its birth. But it was not of easy and useful application, and for this reason its existence was not destined to be very long. Like the lamented beauty of the poet—

"Rose elle a vécu ce que vivent les roses,
L'espace d'un matin!"

the Daguerreotype has been like those bright stars which, after having shone brilliantly for a time, suddenly disappear for ever.

Talbot's process had a less dazzling beginning. The rough nature of the surface of paper upon which the image was negative requiring a counter-operation to obtain, through the substance of the paper deficient of homogeneity in its transparency, the positive image, with the lights corresponding with the lights, and the shadows with the shadows, this made it apparently inferior to the Daguerreotype image; but, like all that is durable and useful, it grew slowly, and passed step by step from its first rude state to the great perfection which it has attained, and which it seems almost impossible to increase.

Like the diamond formed by a rapid crystallisation, the Daguerreotype was created at once. All was finished; but also, like the diamond, it was only valuable for its great purity and brilliancy. The Talbotype began like the bud of a rose, showing only its rough and dull covering; but soon it began to open itself, and gradually to unfold the most beautiful flower that the power of the sun has ever developed.

These two inventions evince curiously some characteristics of the two nations which have produced them. One—polished, brilliant and perfect at once—but soon forgotten; the other, simple in its beginning, slow in its progress, but by perseverance, industry, and tendency to the useful, has remained durable, and has extended its ramifications all over the world.

It is very curious to remark that the two processes, although founded both on the chemical action of light, were not different in principle as regards the cause which produced the result, but as regards the effect of the chemical action in both. In the Daguerreotype, lights produced lights; and in the Talbotype, lights produced black: so that the Daguerreotype image was at once perfect and complete, and nothing more was wanted but colour to make it the true and mirror-like representation of all we see; while the Talbotype image was considered very imperfect, as it reduced the lights into shades and the shades into lights, giving what has been called a "negative image." At first that result appeared, as indeed it was, a most despairing and fatal consequence of the chemical action, which the inventor would have given anything to reverse, for the purpose of obtaining at once, as in the Daguerreotype, a right image. But it was not so. However, fortunately, the inventor subsequently found that it was the greatest boon which could have been desired; as he was able, by a second operation upon another sensitive surface, by the same contrary action of light as regards producing shade for light and light for shade, to obtain a right image: so that he had only to expose under the negative another paper ready to turn black by the action through the light parts, and of course capable of remaining white in the parts protected by the black of the negative. An impression of the negative naturally gave, by a counter effect, a positive impression, with the lights and shades in their true and natural relations. Therefore what was at first considered as a great defect, has turned out to be an immense advantage, for the nega-

tive, like an engraved plate, or a "cliché," can produce an unlimited number of copies.

Without detracting the least from the merit which is due to Talbot for his great discovery, we must not omit to mention that it has attained its present high state of perfection from many improvements introduced by subsequent investigators and inventors, among whom M. Niepce de St. Victor occupies a most prominent place. For to him is due the discovery of a more perfect medium than the paper of Talbot to receive the impression of the camera-obscura—that medium being a thin, delicate, uniform, and clear film of albumen, laid over a piece of transparent glass. By this means he obtained a negative free from all the defects of paper, from which positive impressions could be obtained in the greatest purity and perfection possible.

This capital improvement of M. Niepce de St. Victor, led to a still greater and important one made by an Englishman, the late Scott Archer, by which a film of collodion, considerably more sensitive to the action of light, was substituted for the film of albumen on the glass surface. But it must be said that the important discovery of M. Niepce de St. Victor of substituting glass for paper to receive the sensitive film, was the means of bringing the Talbotype to its present state of high perfection, and has rendered photography an art as beautiful and as artistical as it is useful in its numberless applications.

M. Niepce de St. Victor has made several other important discoveries in photography, the most extraordinary of which is that a surface of paper exposed during a certain time to the light of the sun, receives a photogenic power, which it retains for a certain time, and by which, when that paper is placed in contact with a sensitive surface, in the most complete darkness, the persisting activity, or storing up of light, as he calls it, produces the same usual photographic effect that direct light performs upon a sensitive preparation. This singular property is really astounding, and very difficult to explain; still it appears that light, or rather a force with which it is endowed, can be stored up for a length of time and kept in the dark, until, in the same darkness, it may, on a sensitive surface, exercise an action similar to that of light itself. Is not all wonderful in photography, and full of mystery?

But a man like M. Niepce de St. Victor is indefatigable, and never stops when once successfully travelling on the road of discovery; and now we have, after having made him known—or, rather, recalled his previous services—to speak of more splendid and ambitious aspirations, and of the labours in which he has been engaged for several years in researches, the object of which is, as already stated, to impart to photographic pictures the natural colours of the objects they represent—to show them as if they were reflected from a mirror—in reality, to transform them from black drawings into the finest paintings representing the rich hues of nature.

We have then to relate the most important labours of M. Niepce de St. Victor in his researches to add natural colours to the photographic image, which has been the principal object of this notice. In the beginning of the Daguerreotype an eminent French philosopher, M. Ed. Becquerel, after having been engaged in various experiments to fix the colours of the spectrum produced by a glass prism, discovered that a certain compound of chlorine with silver was capable of retaining the impression of the various colours of the spectrum in their natural order and relations. This astounding result—although its possibility had not been despaired of by the enthusiastic and celebrated Arago—had, however, generally been considered as an object which could never be realised. Becquerel had the merit, the honour, and the good fortune to make such an extraordinary discovery; but it is to be regretted that these colours being produced respectively by the divided rays of light upon the surface capable of receiving their separate action; that surface, when exposed to the rays united in the natural light, continued to be affected by them; and if the surface was not protected from their action, they covered it with a mixture of all the colours, which de-

stroyed the original image of the divided spectrum. However, Becquerel obtained the natural colours, but he did not succeed in fixing the image produced by his process. Therefore the image could not be exposed too long or repeatedly to the light of the day; but nevertheless it existed, and could be rapidly examined. He had impressed the colours of nature, and this was a great scientific result.

Becquerel obtained the colours of the spectrum, and even of coloured maps, upon a silver plate prepared with chlorine. But it must not be omitted to mention that about the same time, by a different process on paper, Sir John Herschell, to whom photography is indebted for many important researches and discoveries, among which the fixing property of the hyposulphate of soda, succeeded in impressing the image of the spectrum, and also that, in 1862, at the meeting of the British Association at Cambridge, the Rev. J. B. Reade communicated a paper on the subject of natural colours in photography, and accompanied the paper by a portrait exhibiting certain tints corresponding with some of the natural colours. It was Mr. Reade's idea that a sensitive surface might be procured which would receive and retain the undulations of the different colours, and, according to the principles of the undulating theory, transmit them to the eye. Many other experimenters have, from time to time, announced that they had discovered a process for fixing colours, but the effect was accidental, incomplete, and very unsatisfactory.

But the want of permanency of M. Becquerel's process was not capable of discouraging an investigator so enthusiastic and persevering as M. Niepce de St. Victor, and following the steps of his "savant" predecessor, and availing himself of the principles discovered by him, his ambition was to obtain, not the colours of the spectrum, but the colours separately reflected by the various objects which constitute the spectacle of nature, and to produce a picture as real, permanent, and complete as that which we see in the light of the day of all the splendid works of the Creator.

For his experimental researches, M. Niepce has taken for his model a large doll, imitating as much as possible the form and the complexion of life, and dressed in an attire resplendent with the most brilliant colours, and holding in the hand a bouquet of variegated flowers in their most vivid hues. With such a sitter, time of exposure was of no consequence, and experiments could be repeated with the greatest facility, and as often as might be necessary, and the operator had the advantage of comparing the effect produced by a variety of means and different chemical compounds upon a fixed object and upon the same colours.

M. Niepce has not worked in vain, and, after many attempts and difficulties, he has succeeded in obtaining a photographic picture of his model, in which all the colours correspond with the colours of the doll, and showing distinctly every particular hue of the dress, ribbons, and flowers; but, it must be said, as if the picture were seen through a glass of a pale rose colour; in fact, it is as if looking at the doll itself through such a medium, but soon the eyes become used to that effect, and if the picture in that state was permanently fixed and durable, it would still, notwithstanding that general tint which does not obscure nor change the colours, be considered a most splendid attainment.

But hitherto M. Niepce has not found the means of rendering his pictures—although considerably more permanent than the colours of Becquerel—entirely exempt from fading by a continued exposure to light, so that they must always be kept in the dark, and looked at only now and then for a short time in the diffused light of the day. Still, the extraordinary and unexpected property of light imparting its various colours on certain substances, although not yet in a very permanent manner, is a phenomenon most extraordinary, which, for the present, may derange many theoretical views on the principles of light; and, hereafter, will inevitably contribute to enable us to arrive at the right explanation of its constitution and properties. Therefore, whatever may be the ultimate result of the dis-

coveries of Becquerel, and the continued attempts of Niepce de St. Victor to enrich photography with the colours of nature, and make it the most sublime art ever imagined—the researches of these two men of genius will not fail to serve considerably the interests of science, which has already derived so many valuable advantages from photography in its unfolding new and wonderful facts in the branches of chemistry, optics, meteorology, and physiology.

The process of M. Niepce de St. Victor may be shortly described as follows:—The silver plate must first be chlorurised, and then dipped into a bath containing 50 centigrammes of an alcoholic solution of soda for every 100 grammes of water, to which a small quantity of chloride of sodium is then added. The temperature of the bath is raised to about 60 degrees centigrade, and the plate is only left in for a few seconds, the liquid being stirred all the time. The plate being taken out, it is rinsed in water, and then warmed until it acquires a bluish violet hue, which is probably produced by the reduction of a small quantity of chloride of silver. The plate is now coated with a varnish composed of dextrine and chloride of lead. In this way all the colours of the original, including white or black of more or less intensity, are reproduced, according as the plate has been prepared, and as the blacks of the copy are either dull or brilliant. The reduction of the chloride should not be too great, because, otherwise, nothing but pure black or pure white could be obtained; and in order to avoid this inconvenience, a little chloride of sodium is added to the soda bath; a few drops of ammonia will produce the same effect. By this process a coloured drawing, representing a French guardsman, was reproduced by M. Niepce, with the exception of one of the black gaiters, which he had cut out and replaced with white paper. The black hat and the other gaiter produced a strong impression on the plate, while the white gaiter was perfectly reproduced in white. Much more intense blacks may be obtained by previously reducing the stratum of chloride of silver by the action of light; but then all the other colours lose their brilliancy in proportion.

This production of black and white is a considerable step in heliochromy. It is a most curious and interesting fact, for it would prove that black is not entirely the absence of light, but is a colour of itself, producing its own effects, as well as the other colours. This was illustrated by the experiment made at the suggestion of M. Chevreul, the celebrated member of the Académie des Sciences, whose known researches on the contrast and effect of colours are so instructive and interesting. Accordingly M. Niepce tried to represent on his plate the black produced by the absence of light in a hollowed tube. But the hole produced no effect, or rather it was negative, which is not the case when the black of natural objects represented in a coloured picture reflects its own tint, or, if we may say so, its *own rays*—endowed, it would appear, like all the others, with chemical action, for the apparent reason that the hole could not reflect any rays, and its blackness is the result only of the absence of all rays. The same thing may be said of the white, but less extraordinarily; for the white being the result of all the rays of light united, it may be more easily understood that the chemical action of the white would be the compound result of the various rays of which it is composed, and that result is the same as that which gives us the sensation of white. Certainly the reproduction of black and white by M. Niepce de St. Victor is a most extraordinary fact unfolded by his beautiful discovery, and perhaps more surprising than the reproduction of all the colours themselves.

It is not possible at present to foresee all the consequences of the researches of M. Niepce de St. Victor. It may be the seed that in the field of science will, by proper cultivation, grow into a gigantic tree, from which time will probably reap the most nutritious and wonderful fruits.

A. CLAUDET.

RICHARD GOLDING.



RICHARD GOLDING, the subject of this memoir, was born on the 11th of August, 1785. His parents, though comparatively humble, were respectable, his father, Thomas Golding, having filled the situation of beadle at St. Bartholomew's Hospital. From a letter of his mother's, he appears to have been placed at boarding school at the early age of nine, and to have remained there four years. Writing to his master, Mrs. Golding says, "It is Mr. Golding's intention now, sir, to have my son home for good, any time in August you will find it most convenient, that we may enjoy his company, and endeavour to find out what he is likely to take to, before he goes prentice." Having remained at home about a year, he was bound apprentice in September, 1799, to "William Brough, Citizen and Merchant Taylor," for a period of seven years. This position either was not a happy one, or the business was not congenial with young Golding's tastes, for in the same year he was again bound apprentice for "seven long years" to John Pass, of Clerkenwell, engraver on copper, with whom he resided, and who received a premium of £50 with him.

With Mr. Pass he remained five years, when some difference appears to have arisen between them, and young Golding left his situation; but Pass refused to give up his indentures for any less a sum than seventy guineas. In one portion of a lengthened correspondence, Pass threatens to place the business in the hands of an attorney to settle, "knowing there is no sufficient charge against him in justice to compel him to go before a magistrate. He afterwards gave up the indentures for sixty guineas "to convince them that he did not act on mercenary principles." It seems tolerably evident that Golding's services had become very valuable to Pass, and, unless domestic discomfort were the cause of the rupture, it is more than probable that the genius of Golding, which must then have been rapidly unfolding into excellence, had perceived the utter incompetency of his master (whose style was crude, heavy, and metallic) to lead him to that high degree of proficiency in his art, to which he had, doubtless, then begun to aspire, and to which he subsequently attained. His separation from Pass appears to have been attended with considerable ill-feeling in Golding's breast, for, in a list of sums of money owing to his father, and all which, to his credit, he honourably repaid, the first item is "liberty money, £63."

From Pass his indentures were transferred to James Parker, the eminent historical engraver of book-illustrations, whose works were at that period very popular, and who was regarded by Stothard, after whom he engraved many plates, as holding a high position in his art. Arrangements were at this time made for his sleeping under his father's roof, which necessitated his walking every morning from Bartholomew's Hospital to Kentish Town, and back at night. His engagement with Mr. Parker, which appears to have been one entirely agreeable to his taste, was doomed to suffer an abrupt termination by the death of that gentleman in May, 1805.

Parker, at the time of his death, had several works in hand, and some near completion. These were finished by Golding, but bore Parker's name, with the exception of one after Smirke for the *Columbiad*, which bears the names of Parker and Golding.

Being now, at the age of twenty, thrown upon the world, and left to his own resources, Golding sought employment with Mr. Auker Smith, one of the leading engravers of that day. In this application he was unsuccessful, being informed by Mr. Smith that it was not convenient to take any other person at present, or he would have been induced from Golding's specimens to have treated with him. Early in the following year he may be said to have been fairly launched on his upward course. Having engraved a plate for Mr. Robert Fulton, an eminent American painter and engineer, and a pupil of Benjamin West, he had the good fortune to impress that gentleman with a very high opinion of his talents, and to enlist his active sympathy. He had finished the plate above-mentioned, after Smirke, for the *Columbiad*, a work published at Washington in 1807, edited by Joel Barlow. In this work is another plate of Cornwallis delivering his sword to Washington, which bears the singular and probably unique imprint, "Painted by Smirke, Engraved by Heath, Corrected by Golding." It had been engraved in the establishment of Mr. James Heath, but proved so unsatisfactory that it was not published until, having been altered by other engravers, it came into Golding's hands, and was finished by him. This fact shows the high estimation in which Golding must have been held by Fulton; and one is not surprised at the tenor of a letter of introduction from Fulton to West, a copy of which, in Golding's writing, was among his papers. The letter is dated April 11, 1806, and is as follows:—"This will be presented to you by Mr. Richard Golding, the young gentleman who engraved the plate off which I gave you an impression. Your conversation on the methods to be pursued to arrive at excellence in the art will be of infinite use to him; he will receive your advice with gratitude, and his success will be to you a gratifying reflection." The letter to Golding accompanying the above is so full of excellent counsel and advice, and the prognostications were so entirely realised in his case, that little apology seems necessary for quoting it. It runs thus:—"I have presented to Mr. West an impression of the plate you engraved for me, with which he was much pleased, and he will be happy to see you. I therefore enclose you a letter of introduction to him, and I advise you to cultivate his friendship. He is an excellent man, easy of access, and will be of great use to you. . . . Prudence and industry usually secure to genius, honour and emolument. You have laid an excellent foundation, and it will be your own fault if you do not arrive at the summit of excellence in your art; for which purpose you should endeavour always to engrave from good pictures, and reject everything that is bad.—With much respect for your talents, I am your sincere well-wisher, R. FULTON."

West was evidently favourably impressed with Golding's character and ability, for he shortly after this engraved the 'Death of Nelson' from a picture by him, which was characterised by great vigour and delicacy, notwithstanding the darkness of the subject. In July, 1807, West wrote requesting Golding to call in Newman Street, to see his design for a diploma for the Highland Society, which the Committee had entrusted to him to have engraved, saying, "He knows of no one more capable of doing it than Mr. Golding." This design, however, did not fall to Golding's lot to engrave, but was ultimately executed on wood. The part he took in finishing Parker's print for the *Columbiad*, of 'Tamor Killed by Copac,' was probably the means of bringing Golding's genius and talent under the notice of one of England's greatest sons of Art, and certainly her foremost master in all the refinements of expression and character—Robert Smirke, whose active friendship and sympathy he had ever after the good fortune to enjoy. He subsequently engraved for the same work 'The Final Resignation of Prejudices,' and completed the plate of Corn-

wallis delivering his sword to Washington, already referred to.

About this period, he engraved some of his most admired works—of a smaller kind. Having been introduced by Smirke to the proprietors of "Gil Blas," Messrs. Longman & Co., he engraved three of the plates for that work after the designs of Smirke, and also eight plates for Cadell's "Don Quixote." These constitute, no doubt, the rock on which his fame was built. They are among the finest specimens of book-illustrations that have ever appeared, and are characterised at once by great power and delicacy, as well as by their beautiful *chiar-oscuro*, one of the rarest qualities attained by engravers, and which has never been more successfully transferred into black and white than by Golding and his contemporary, Raimbach. The most admired among the collection are, 'Sancho Showing the Spoils of the Portmanteau,' 'Don Quixote and Sancho Leaving Toledo,' and 'Sancho Flogging Himself.' The second of these had been engraved in stipple, but was cancelled and re-engraved by Golding. The last has always been looked upon by artists with much admiration. In a conversation with the writer, the day before he died, Golding alluded to this plate as one of his most successful productions, and referred to it with some degree of pride.

In 1810, he assisted William Sharp in some of his works, among which was the portrait of Thomas Howard, Earl of Arundel. In this year he commenced his beautiful plate after Hamilton, of Dublin, of Mr. Hammersley, the well-known banker. For this work, he only received the insignificant sum of eighty guineas. The peculiar delicacy, as well as vigour, of the head—which has probably never been excelled,—no doubt had much influence in extending his already high reputation, and fairly placed him in the then foremost rank of his art. After this, he appears to have been chiefly engaged on the Smirke designs for Cadell's "Don Quixote" and Longman's "Gil Blas," until the beginning of 1818. He also engraved, about this period, for Cadell, 'Daniel convicting the Elders,' after De Louthembourg.

His kind friend, Mr. Smirke, in a letter dated Nov. 22, 1817, says:—"I spoke to Sir T. Lawrence yesterday, as I promised you, and probably it may lead to something satisfactory. I wish, however, to mention what passed to you, and for that purpose should be glad if you could manage to give me a call in Fitzroy Street—the sooner, the better."

Sir Thomas shortly after requested Golding to call upon him, and bring with him the print or Mr. Hammersley.

In 1818, he was selected by Sir Thomas to engrave his famous picture of the Princess Charlotte of Wales. This magnificent work, which has probably never been surpassed, either in beauty and delicacy of execution, or in brilliancy of effect, occupied him during four years. It at once rendered his fame European, and gained from the President of the Academy the most flattering eulogies. In one letter, he calls it—"Your admirable and (certainly in female subject) unequalled work." And shortly after this he writes:—"I am exceedingly gratified by the still increased improvement in this fine plate. It is by these efforts—which do as much honour to your understanding as the work itself does to the superiority of your skill—that what was before good, is converted into the excellent, and advances to the rare and permanent character of 'Fine Art,' establishing for its author a reputation not limited to his own country, and which no temporary fashion or prejudice can shake. Mr. Colnaghi tells me that it is equally admired by Mr. Longhi and other ingenious artists at Milan, as it is by our professors here; and I now long for its being finally completed, that I may send an impression to the Marquis Canova, at Rome. On no account let another impression be taken till we consider it finished. You must then oblige me by dining here, to meet our mutual friend, Mr. Smirke, to whose knowledge of your talents, and a just reliance on your assiduity and honour, I was primarily indebted for the pleasure of your acquaintance."

The reply to this invitation is indicative of

the extreme diffidence and shyness of Golding's character, which appeared always more disposed to shun than to mix in society. After alluding to the proving of his plate, he says:—"Sir, I have the most submissive respect for Mr. Smirke, and hope I shall always meet your wishes with propriety; but I do not regard myself qualified for the honour of sitting at your table." This letter gave rise to another from Sir Thomas—"If I am to understand your answer to my invitation literally, as you have written it, I must entirely differ with you in your view of the subject. I have a very sincere respect and esteem for Mr. Smirke, but, like me, he has risen by the ripening and exertion of his own talents, owing little to fortunate circumstances of early life, and, I am sure, would be prompt to gratify me in the pleasure I proposed to myself, of our meeting together on the final conclusion of your labours."

The pride of Sir Thomas in this work must have been great to have prompted him to send a copy to the great Canova. His high estimation of its extraordinary beauty and merit was not only shared by the Italian professors, but was warmly entertained by the most elevated in his own country, as well as by the public.

One of the most skillful engravers of modern times thus writes to him:—"I never see an impression of your matchless plate of the 'Princess Charlotte,' without wishing to possess it, and I become more anxious every day to have one that I can call my own." Hence, it is not to be wondered at that he was solicited on all hands, both by painters to engrave their pictures, and also by publishers and proprietors of embellished works; and had he been more desirous to obtain riches, he might well have adopted the system followed by many of his compeers—of delegating the less important and delicate portions of his labour to others, and thereby compassing a much greater amount of work, and with it a correspondingly increased income. But Golding, as he afterwards expressed himself, was no factory-man, and this feeling led him shortly afterwards to reject a proffered commission to engrave a portrait of George IV.

He was informed in June, 1821, that it was the general wish of the committee he should undertake the engraving of the beautiful portrait, by Lawrence, of Sir William Grant, Master of the Rolls; but, in December in the same year, "the committee were sorry to find that the picture at the Rolls had not yet engaged Mr. Golding's attention." Still he was true to his engagement. Although urged to engrave a portrait of "the king," notwithstanding his admiration of the picture and the probable *éclat* that would have resulted, he declined it in a letter, which shows his high-mindedness and strict integrity.

He was at this period in bad health, and, in order to save him trouble and "to enable him to pursue his great work without interruption," apartments were engaged for him in Seymour Street, Euston Square. About this time he was solicited to engrave a portrait of George IV.; and his letter refusing it is worthy of transcribing, and illustrates his honourable and straightforward character. "I am convinced, upon reflection, that in having two whole-length plates on hand at the same time, and to advance them equally, I should fail in doing justice to either. With regard to preference to be given, if the two pictures were placed in view without a knowledge of the respective personages, and the embarrassing circumstances put aside, I should probably incline to that of His Majesty. But those gentlemen of the Chancery Court, with whom I have had the honour to confer, have shown so much liberality and personal kindness to me, that I should be extremely ungrateful, as well as dishonourable, did I not hold myself bound to serve them in the present instance to the utmost of my power."

In the early part of 1822, Golding executed an engraving of a cameo on the top of the snuff-box given by the first Emperor Napoleon to Lady Holland.

In 1827 he undertook to engrave a portrait of Sir Harry Calvert, by T. Phillips, R.A.: it was finished in 1830. This work is characterised by much of the delicacy and grace so obvious in

Hammersley's portrait. Some unpleasantness arose during the progress of the work, which caused him "not to look upon the performance with much pleasure." About this period an association of engravers was formed for the purpose of publishing engravings of pictures in the National Gallery, and Mr. Golding was chosen to engrave the 'Consecration of St. Nicholas,' by Paul Veronese, at a fee of two hundred guineas. When this work was considerably advanced, the Committee passed a resolution, "that this estimate appearing to the meeting inadequate to the just claim of Mr. Golding's known talent, and their consequent expectation, hereby resolve unanimously that Mr. Golding be paid three hundred guineas for engraving the same."

"Subsequent to this period," quoting the words of a celebrated living artist, "he employed his time and rare talents upon a class of subjects wholly unworthy of his burin." But his capabilities are manifest even in these; whatever he did, he did with care and honesty. Although he could but have a just estimate of his own power and ability, his extreme modesty and diffidence caused him to place much too low an estimate on the money-value of his works. The spontaneous resolution of the Associated Engravers to give him an additional one hundred guineas for his engraving of St. Nicholas, and the price he had for Mr. Hammersley's portrait (which was doubtless all he asked), will bear out this supposition. Indeed it is more than probable that during his whole life he never earned what in the present day would be considered the average wages of a skilled mechanic. In the latter end of 1842 he received a commission from the Irish Art-Union to engrave a picture by Maclise, the property of Mr. Baring Wall, called 'A Peep into Futurity.' It is stated that "he found the labour so appalling that he had written to Mr. Stewart Blacker, the Honorary Secretary, to say he felt unable to proceed with the work," but Mr. Blacker was desirous to have one of his plates, and referred the matter to Mr. J. H. Robinson, who says, "After talking the matter quietly over with him, it seemed that Golding's only objection was to the size of the engraving; he still admired the picture as much as ever, and said he had no wish to be without employment. I therefore proposed, and it was arranged, that he should commence another plate of the same subject on a smaller scale." The whole correspondence in reference to this plate, and which extended over a period of fourteen years, reflects the highest credit on Mr. Blacker. He appears throughout to have had a fear that Golding would not finish it, and never ceased to coax and encourage him to proceed. Referring to the reduction in size of the plate, he says, "As to the proposal of reduction of the charge, so honourable to you, the committee will make no rule, but leave the matter to yourself, feeling confident that both in that respect and as to time consistent with the production of a first-rate work, they could not be in better hands. Now that I calmly think over the matter, I wish we had started at the size we agreed on, when I recollect your beautiful plates in 'Don Quixote,' and how much expression you have thrown into smaller sized works, I feel quite convinced that the change will be of service." At this time he appears to have become very apathetic and hypochondriacal. After two years he had completed the etching, which was pronounced to be "most exquisite and promising." He had his own time for the completion of the plate, and one by Sharpe was given to the subscribers in the place of it, as the committee were anxious not to hurry him, but rather that he should produce a plate that he might leave behind him as one of reputation, and have time to give his "talent and genius" full play.

A letter to Mr. Blacker, of which a copy is preserved, dated 24th October, 1845, replying to one urging the progress of the plate, is very significant of the apathy and indifference in which he had begun to regard his material interests. "Sir, you seem to misapprehend the nature of rebiting; but no matter, McQueen has a proof to forward, and as etching is a distinct stage in the progress of a plate, you have now an opportunity of relieving yourself from the difficulty into which you plunged by so

pertinaciously pressing the employment upon me. Experience by this time must surely have had its effect, although my warning had none. There are factory engravers in London who would quickly meet the wants of your subscribers, and give satisfaction, and these are the persons, from their business habits and method of working, best suited to the purposes of Art Unions, whether English, Irish, or Scotch. For myself, you know I am no factory-man and my window has the noonday sun on it; and though we can manage to *etch* with it, to *grave* is next to impossible for any continuance, and I never work by lamp-light, so that, you see, the plate will make but little way with me during the winter. Hoping you may feel the case as I do, I will only further observe upon the distance between us, which swallows up a week to exchange a question and answer.

Three years subsequent to this the Art-Union Committee felt called upon to propound a series of questions to be answered by engravers, with a view of eliciting whether there remained any chance of their having the plates. To the letter containing these queries, Mr. Golding replies, "that he considers the plate forward; that he has from the first declined to give Mr. Blacker any guarantee for time, and he says he cannot give one; to do so now would eventually paralyse his faculties, and bring the work to a standstill, more especially as he has never been under a bond of that nature," &c. &c.

The whole correspondence shows that Mr. Blacker's "great desire was to have a plate of surpassing excellence, which he considered Mr. Golding quite capable of executing," and he certainly left nothing untried which the most consummate patience, perseverance, forbearance, and kindness could accomplish. Some years after this, namely, in 1853, Golding received a letter from Mr. Baring Wall, saying, "I write to you on the subject of a picture of mine you are supposed to have been engraving for the last fifteen years. I hope you will be able to tell me you will shortly restore to me my little *Maclise*." This letter appears to have roused Golding's anger considerably, for on the 6th of May he writes to Mr. Blacker, "I have just received through Mr. Maclise a letter from Mr. Baring Wall, in which he tells me I am supposed to have been engraving his picture for the last fifteen years. Now, how or where can such a monstrous misstatement have been set on foot? Can you answer that? Indeed, from a few words which he quotes from yours of the 10th of March, and the general tone of his note, it is clear that he has been prompted with a view to place the blame on the wrong shoulders. . . . I have suffered a great deal since I saw you last in the worst part of the frame that an engraver can suffer—the head—a catarrhal affection; but I shall do my best to finish the plate, unless Mr. Baring Wall should resolve on his peremptory intimation. It may be right to assure you I make no further claim of any money, not even at the completion of the work, and that if you should choose to release yourself from the embarrassment now, by cancelling the plate, I will return you the £200 I have received. I am not without hope that, after this statement and seeing the proof, you may be induced to put the plate into the hands of another."

To Mr. Wall, on the same occasion, he writes, "I have the honour to receive a note from you, dated April 4, on the subject of your picture by Maclise, which you state I have been fifteen years employed upon. Allow me to correct the information you have received or imbibed. I received the picture in the latter end of 1842, but owing to some unfortunate circumstances, with which Mr. Blacker is well acquainted, I did not begin the plate in its present form until May, 1843—five from fifteen. How this error should occur, is to me inexplicable. When Mr. Blacker applied to me to engrave for his Art-Union I had been without employment for several years—unwillingly of course—and had given up all thought of further practice, and was becoming less competent every day, with regard to advancing age on my sight; and I declined his offer altogether. But he pressed me to see his subject, which I did; and, seduced by the beauty of Maclise's picture and his urgency, was persuaded to undertake it; but,

at the same time, impressed upon him my unsuitable position and the bad consequences resulting to him and myself should my misgivings prove true.

"I have repeatedly advocated his placing the plate in other hands, and without loss to him; but he has always turned a deaf ear, and insisted that the plate should be finished by me. So that I feel I am not the most blameable party. I have written to Mr. Blacker suggesting all I can in accordance with the above statement, and I have no doubts, in the advanced and settled state of the plate, he would be able to find a much younger man than me, who am an old one, to finish it."

The admission of Golding to Mr. Baring Wall, that when Mr. Blacker applied to him to engrave his Art-Union plate he "had been without employment for several years, unwillingly of course, and had given up all thoughts of further practice," affords a painful evidence of the then incipient decline of patronage for line engraving in England. That a man of his talent and genius should, at a time when his judgment had ripened to maturity, and his power of execution was unimpaired, have remained without employment is a melancholy reflection, and convinces us how little even the highest professional qualifications avail mankind without the addition of business habits, and abundantly attests the truth of the following extract in his writing, and found among his papers—"Men of genius, who are usually poor and generally indolent, are always complaining of their fate, they forget that a man should not be paid for the possession, but the exercise of genius."

Golding was a man whom it was not easy to understand: few men have been more courted by his contemporaries, but these invitations were mostly disregarded; and he seems to have entertained the feelings of the writer of the following, found among his papers—"When a man has retired within himself, like a snail within his shell, it is exceedingly trying to the temper to be called forth to participate in the courtesies of society."

One of the most distinguished living engravers writes, "My great respect for his talent made me very desirous to cultivate his acquaintance; he, however, was so peculiar in his habits, and constitutionally so shy and reserved, that I found it scarcely possible to do so without the risk of appearing obtrusive; the consequence was that in the course of a year or two our acquaintance almost entirely ceased." The letter further on continues, "You are quite right in supposing that I am a great admirer of his works. I shall always think of Golding with respect, for he was not only a man of original talent, but I believe strictly honourable and conscientious in all his dealings, though far too sensitive to combat with the world." Another equally celebrated artist writes of him, "I should say Golding was never what you and I understand by the word hard-working man. His wants were few and simple, I believe; and as he was not a married man, nor had, I believe, many extraneous claims to answer, I can easily imagine an income easily made and very limited in extent might supply all his requirements."

Angling appears to have been with him a favourite pastime. He possessed abundance of fishing tackle, and most of the works on that subject. It is evident he entered into the sport in an enlightened manner, and, from his retiring character, it is likely to have afforded him at once a healthful recreation and opportunity for tranquil thought and reflection. He also took an interest in most field sports, and engraved several plates illustrative thereof after his friends William Smith and Abraham Cooper, which, like all else he did, he executed in a masterly manner.

He occasionally spent an evening with his friend William Dean Taylor. It was at the house of Mr. Taylor that the writer of this was first introduced to Golding upwards of twenty years prior to his death, and where he afterwards spent several pleasant and most instructive evenings in his company. The respect and esteem with which he was regarded by his friend Taylor was great, and almost amounted to veneration; and his admiration for Golding's works was equally intense.

During his latter years he lived almost the life of a hermit, scarcely visiting or being visited by any one; and indeed rarely going out in the day. He, however, kept himself informed on the passing topics of the day through the daily papers, which he constantly read; and rarely omitted to mark passages that attracted his particular attention. About sixteen months before his death, he removed to 17, Stebbington Street, Oakley Square, in which house he occupied the upper floor. Here he was rarely visited by any one, and seldom admitted any person to his rooms. He was in the habit of cooking and performing all domestic services for himself, and had little intercourse with the outer world.

It was on the 26th December, 1865, that the writer was summoned to visit him, to consult with him on private business, and see him professionally. The room in which he was sitting was almost destitute of fire, extremely dirty, and manifested an entire absence of everything approaching to comfort. He was breathing with difficulty, and had a troublesome cough. His intellect was perfectly unclouded, and his judgment unimpaired. Immediately on being seated, he stated that he wished to make his will, the directions for which he dictated with great perspicuity and care, having made careful calculations respecting it. He was, however, extremely weak, and his legs and feet very large, from dropsy; hence he had much difficulty in moving about.

On the following day he signed his will in the presence of the two attesting witnesses, Mr. Wehnert, solicitor, and Captain Edward W. Brooker, and the writer of this. As soon as he had finished, and had placed the will in an envelope handed him by Mr. Wehnert, he stood up, and standing himself with one hand on the table before him, with the other presented the will with these emphatic words:—"Dr. Part, I give this unto your charge; take care of it." Mr. Wehnert and Captain Brooker then took their departure, and the writer remained with Golding for two hours; and, before he left, caused his bedroom to be cleansed and washed, a good fire made in it, and clean linen put upon his bed. During this interview, Golding gave directions as to the disposal of some unique impressions of his plate of the Princess Charlotte of Wales, after Lawrence, which, according to his desire, were, shortly after his death, deposited in the British Museum, together with the etchings of most of his plates. He conversed about various engravings, and several of his friends, especially Mr. Taylor, upon whose style he expressed some very just and forcible criticisms. At the conclusion of the interview, he appeared revived, owing probably to a little hot wine and water, of which he had partaken, and a good fire, which the writer had made up for him. The conditions of his will were very precise, comprising two one hundred pound legacies to the people in whose house he had formerly resided, ten pounds to his landlady, and the residue of his property to the writer, together with his proofs and prints, and one solitary picture of the 'Temptation of St. Anthony'. Beyond impressions of his own productions, he possessed very few prints of consequence. The most important is a fine impression of the Virgin and Child, by Raphael Morghen, after Titian. His yearly increasing infirmities, and the total absence of care for him, by those by whom he was surrounded, had caused his prints as well as his rooms to be fearfully neglected, and they were found in a dirty and much injured condition, many fine impressions being covered with the dust of years.

On the morning of the 28th, intelligence was brought unexpectedly about ten o'clock, that Golding was much worse; and immediately the writer went to him, and was astonished to find him sinking. He was perfectly conscious, yet unable to speak; but, in reply to a question, he was able to convey that he was not in any pain. His almost sudden death, although probable at no distant period, was not looked for so quickly, as he had been left more comfortable than usual on the preceding evening.

His remains were interred in his own grave in the Highgate Cemetery, close to those of his contemporary, Joseph Goodyear, on the 2nd January, 1866.

MODERN PAINTERS OF BELGIUM.

No. XI.—GUILLAUME KOLLER.



GUILLAUME KOLLER belongs to the Belgian school of painters by adoption. He has for several years resided in Belgium, and is recognised by the artists of the country as one of themselves; but he was born in Vienna, in the year 1829. He commenced his artistic career very early in life, and followed the ordinary course of study at the Academy of Fine Arts in the city of his birth, obtaining several prizes in the schools. But at no period

has Vienna been a great seat of Art-learning, and Koller, finding the teachings of the professors of the Viennese Academy insufficient to meet his requirements, repaired to Düsseldorf, where he remained four years, from 1851 to 1855. In this renowned sanctuary of painting, glorified by the genius, and influenced by the examples, of Cornelius and Schadow, of Lessing and Bendemann, of Hübner, Hildebrandt, Sohn, Stilke, Rethel, and others whose names have become famous in the annals of modern Art, his mind expanded and received new ideas, his eyes saw forms and colours under a light he had not previously recognised, and his hand gained vigour and decision. Some pictures he painted while residing in Düsseldorf found their way into the best collections in Vienna. Among these are three representing respectively, 'The Asylum,' 'Emigrants,' and a scene from the history of the peasants' war in Germany in 1524.

Instigated by a desire to become practically acquainted with the art and artists of another country than his own, M. Koller repaired to Belgium, and took up his residence at Antwerp, where he lived three years. The first picture he exhibited at the Exposition des Beaux-Arts in that city was purchased by Mr. Nieuwenhuys, the well-known collector in London and on the Continent. The subject is 'The Clandestine Marriage of the Archduke Ferdinand of the Tyrol with Phillipine Welser, at the Château de Meran, in the Tyrol.' The literature and history of his native country are the sources from which Koller derives the subjects of most of his pictures.

In 1859 he removed from Antwerp to Brussels, where he has permanently taken up his residence, working assiduously, but looking rather to the quality of his productions than their quantity: his pictures are not numerous, and are, therefore, the more valuable. Those who are fortunate enough to possess them have what is of intrinsic merit in Art, if we may form an opinion from the few we have seen. Among the principal of his latest works are—'The Retreat of Tilly after the Battle of Magdeburg, in 1631'; 'The Christening of Martin Luther,'—the latter in the possession of M. Drasche, of Vienna; 'The First Interview of Margaret and Faust in the Garden,' belonging to the Chevalier de Kniff, of Antwerp,—this subject Koller has painted more than once; in 1865 he exhibited a picture under this title at the French Gallery in Pall Mall. 'Sunday Morning' is in the possession of Mr. Knight, of Paris. Albert Durer's unsatisfactory visit to the Netherlands in 1550-51, supplied Koller with a subject for a picture, which was purchased by the late Prince Consort; it represents Durer receiving a message from the Archduchess of Parma, who held the government of the Netherlands for the Emperor Charles V. On his reaching Brussels the regent despatched a messenger to assure him of the favour of herself and the Emperor. The scene of Koller's picture lies in one of those fine old



Drawn by W. J. Allen.]

FAUST AND MARGUERITE.

[Engraved by J. D. Cooper.

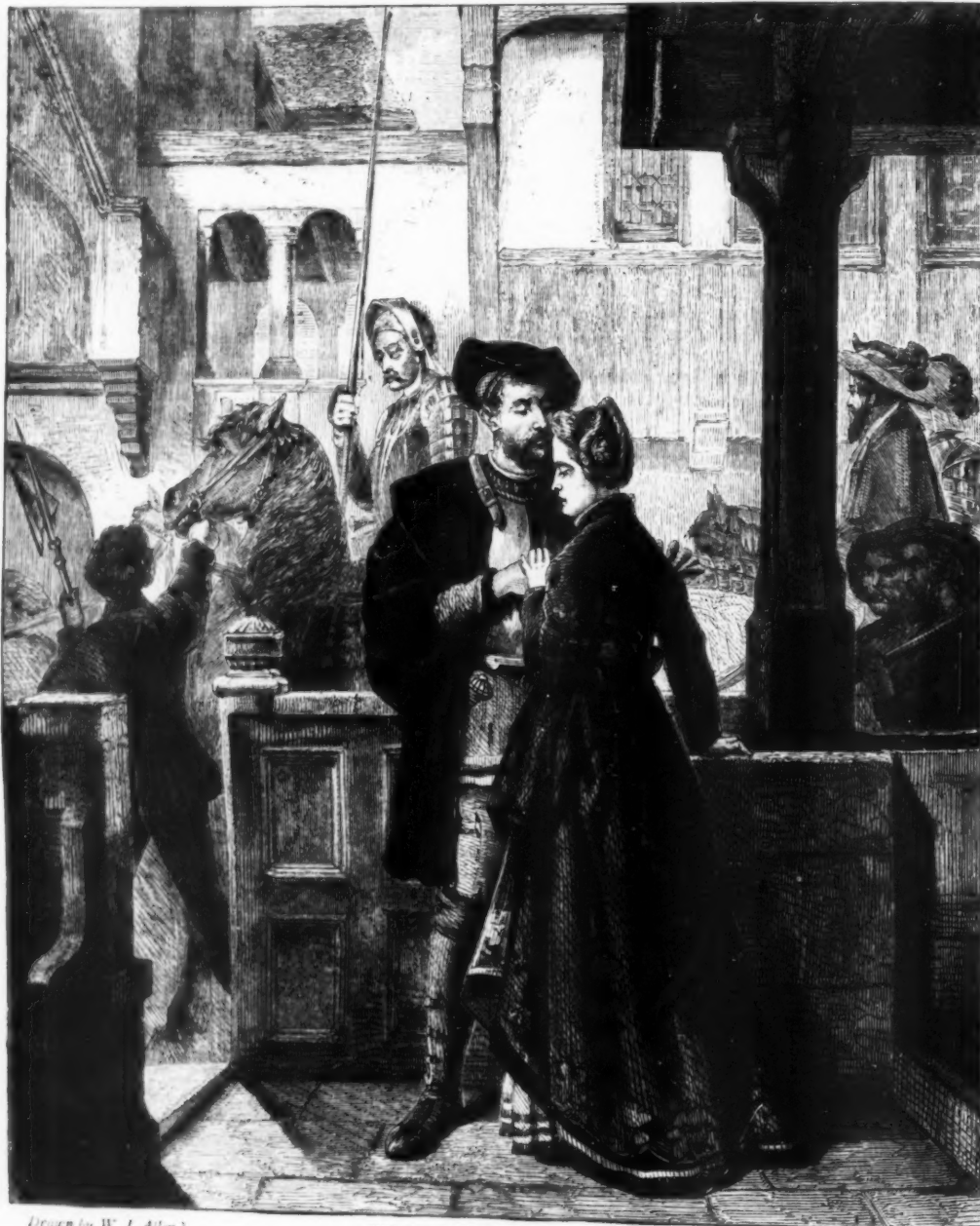
chambers enriched with wood carvings, which, even now, are frequently seen in the mansions of Belgium. At a table covered with sketches is a group consisting of Durer's wife, who accompanied him on his journey, and other persons: their attention is diverted from the examination of the drawings by the entry of the courtier with a letter in his hand, which he is in the act of delivering to

the artist, who has risen from his seat at the table to receive it. The arrangement of the composition is very effective; the haughty bearing of the Flemish noble—for such his costume shows him to be—contrasts well with the quiet yet not undignified demeanour of the great German painter. The heads of all the figures have evidently had much care bestowed on them; they are all of great

excellence; those of the females are especially beautiful and most expressive. This picture, with the 'Margaret and Faust,' to which allusion has been made, and another, 'Marché aux Charbons, Brussels,' was exhibited at the Brussels Exhibition of 1860.

Another of M. Koller's principal historical pictures—one of those we have not seen—has found its way to St. Petersburg; the subject is 'The Marriage Procession of the Archduke Maximilian, afterwards Emperor of Germany, and Mary of Burgundy, entering the Chapel of the Ducal Palace, Ghent, in 1474.' Mr. Henry Wallis possesses a very noteworthy example of this artist's pencil, 'Phillipine Welser asking Pardon of the Emperor Ferdinand for her Husband, son of the Emperor.' The picture, painted and

exhibited in Brussels, in 1863, is a sequel subject to that already spoken of, 'The Marriage of Ferdinand of Tyrol;' the Princess kneels before the Emperor: she is accompanied by her two children, one of whom kneels with her, while the other, a handsome boy of ten or twelve years old, stands by her side. The suppliant has raised her face to the monarch, who looks benignantly upon her as he holds her outstretched hand. The interview takes place in a small and plainly furnished apartment, and in the presence of a group of courtiers who are in attendance on the Emperor. The incident is well depicted, and without any exaggerated display of artistic effort. The whole is most carefully painted in a low key of colour, but not without considerable richness, particularly in the crimson robe and ermine cloak worn by the princess.



Drawn by W. J. Allen.

THE DEPARTURE FOR THE WAR.

Engraved by J. D. Cooper.

M. Koller has good notions of feminine beauty, and shows himself well able to embody them on his canvases.

Among the foreign pictures exhibited at the French Gallery, in 1865, was the 'FAUST AND MARGUERITE,' engraved on the preceding page. It represents the passage in the drama where Faust first speaks to Margaret, as she returns from church:—

Faust. My pretty lady, may I dare
Offer my arm and company?

Mary. I am no lady, sir; nor am I fair,
And by myself my way can homeward see.

FILMORE'S Translation of Faust.

This is a composition of much elegance: the two principal figures in it are gracefully designed, while the action of each bears out

the words of the text, and is perfectly natural. Margaret's fair face is certainly entitled to the compliment paid to it by the intruder, and its charm is heightened by the picturesque costume in which the painter has arrayed her. Behind them is Mephistophiles, watching the result of the interview.

The painting from which our second engraving is copied is called by the artist 'THE DEPARTURE FOR THE WAR.' The general features of the composition bear some resemblance to the picture just noticed, and it would almost seem as if the same building had served for the foreground of each. The war-horse of the soldier, who has not yet donned his military accoutrements, waits till the latter has taken leave of his wife or affianced bride, as the lady may chance to be. The parting in the open street—for it

almost amounts to that—and in the presence of a gay cavalcade, admits not, with propriety, of much manifestation of endearment, but there is enough of solicitude and sadness apparent in the countenances of the pair to show that the separation will be accompanied with heaviness of heart. The grouping of these figures is good, and the whole scene is very picturesque in character.

To an ordinary incident Koller has imparted a most attractive rendering in his 'ALMSGIVING.' Here, as in the preceding subjects, we find a good disposition of the principal figures, and much

attention paid to the modelling and expression of the heads. The light and shade also is well managed, so as to give force and brilliancy by the arrangement, rather than by the use, of vivid colours.

Among other pictures painted by this artist, but which we have not seen, is 'Le Coup d'Etrier'; it was exhibited last year at the Académie des Beaux-Arts, in Brussels, and was purchased by a gentleman of New York. Another, entitled 'Eleanor,' is, we understand, in the collection of M. de Vos, Amsterdam.



Drawn by W. J. Allen.]

ALMSGIVING.

[Engraved by J. D. Cooper.

The examples we give of M. Koller's works show that his artistic tastes tend towards mediævalism, so far as relates to subject. In manner of treatment he has grafted upon the comparatively dry style of the German school, acquired in Düsseldorf, the richer and more realistic style of the modern Belgian. His colouring is always good, but he does not strive to produce an impression by this quality so much as by a faithful rendering of his subject. In this his sympathies are more with Leys and his disciples than they are with Gallait, Wappers, and De Keyser.

In his choice of subject he aims high, but certainly not beyond his powers; and as he is still in the early prime of life, a long and prosperous career may be his future, which shall yield more abundant and riper fruit than any he has yet produced. We should be glad to see his pictures oftener among the foreign works annually exhibited in London, where they would certainly be heartily welcomed by English amateurs, and receive the attention their high merit deserves.

JAMES DAFFORNE.

WAYSIDE POSIES.*

No written description, however elaborate and truthful, can convey an adequate conception of

any work of art; such an idea, that is, as will enable the reader to form an opinion of it equal to that arising from an examination of the work itself. We are always well pleased, therefore, to have the opportunity of referring a second

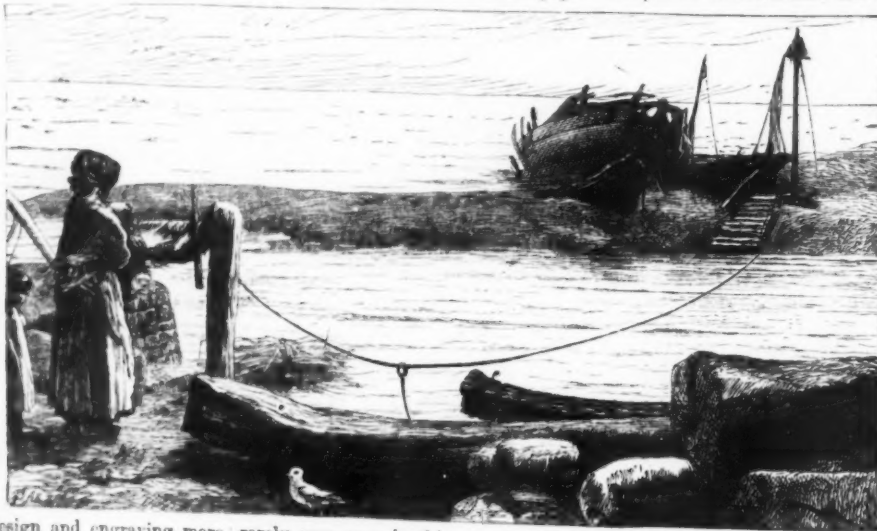
time to illustrated books which have already been noticed in our columns—as in the case of "Wayside Posies"—when we can introduce examples of what often is their greatest attraction, namely, the pictures which grace them.



Messrs. Routledge have supplied us with three blocks from their elegant volume for this purpose: we selected them not because their merits



surpass those of many others, but because their sizes are best adapted to that of our page. The three inserted here are by J. W. North, and



certainly both in design and engraving more exquisite specimens of landscape illustration are

rarely seen, even in this age of acknowledged excellence in both arts. The contributions of

Messrs. Pinwell and Walker are not a whit behind those of their fellow-labourer; and we regret our inability to arrange a page which would have included a specimen of the designs of each of these clever artists.

* WAYSIDE POSIES: Original Poems of the Country Life. Edited by ROBERT BUCHANAN. Pictures by G. J.

Pinwell, J. W. North, and F. Walker. Engraved by the Brothers Dalziel. Published by G. Routledge and Sons.

THE NATIONAL MEMORIAL TO THE LATE PRINCE CONSORT, IN HYDE PARK.

THE METAL-WORK OF THE MEMORIAL.

WHETHER this now opening year 1867, the year of the Paris Universal Exposition, is destined before its close to witness the completion of our National Memorial of the late Prince Consort, it may be premature at present to speculate. A really grand monument, such as may be worthily associated with an illustrious memory, of necessity demands ample time for the operations of the artists who are engaged in the production of it; so that it is not possible to gratify the strong natural desire, that a commemorative structure should be brought into close contact with the warm sentiment of fresh sorrow and regret, of which it is the appropriate enduring expression. Sometimes, however, as year succeeds to year, events take place which are qualified in a peculiar manner to add impressiveness to the completion of a memorial through the influence of association.

It is now the fifth year since our own second Great International Exhibition, like its famous predecessor of 1851 planned by "Albert the Good," was opened amidst the profound national sorrow for his then recent loss; and, therefore, it may be fairly presumed that a sufficient time for preparation has been already given to the artists to whom the memorial of the Prince was entrusted. On the other hand, that "international" principle of great exhibitions, for which the world is indebted to our Prince, is this year to be carried to its most perfect development upon the very spot where truly "national" exhibitions were first systematically established; and thus the triumphant issue of the forthcoming Paris Universal Exposition, which may be anticipated with unhesitating confidence, will reflect a fresh lustre upon the grand and generous sagacity of the Prince Consort of England. Certainly the appearance in Hyde Park of the long-desired national memorial of the Prince Consort could not be more felicitously well-timed than in the year 1867.

One important condition of the successful completion of the memorial has been accomplished in a manner that is altogether satisfactory. The foundations, with the massive masonry that rests upon them, and with all those portions of the work that in the first instance would be executed *in situ*, are complete, and in consolidated strength they await the coming of the superstructure. These wide-spread masses of solid brickwork are plainly visible, and they tell their own tale significantly enough to the most superficial of observers; or perhaps the presence of so much rough masonry, coupled with the total and prolonged absence of everything in any capacity or degree artistic, may possibly have occasionally led to some misgivings concerning the ultimate character of the entire composition. It is certainly true that the rough masonry has been waiting for no inconsiderable time, and that the Fine Arts have remained unrepresented: and yet Art has been by no means either idle or indifferent; and, removed alike from Hyde Park and from the observation of the public, artists have been, and they still are, thoughtfully, earnestly, and actively at work, day by day making a good, steady advance each with his own contribution towards the realisation of the one grand

design. One artist has brought his work already so near to its completion, that there now remain for him still to accomplish only such comparatively minor details, as will have to be executed during the actual process of erecting and permanently fixing the several portions of his work where the whole is finally to remain. Before entering upon a description of this artistic part of the memorial, which thus is the first that is ready to fill its appointed place, it will be desirable briefly to point out what are the leading characteristics of the memorial itself.

By universal consent the pre-eminently appropriate memorial of a great man is a statue of him. As a life-like representation of the human form, the countenance lit up with the expression of life, is the supreme achievement of Art, so it is the highest tribute to worth and nobleness to commission Art to reproduce in imperishable materials the personal lineaments of the worthy and the noble. The National Memorial of the Prince Consort of England, therefore, would necessarily be a statue of himself; but it would be by no means necessary that this memorial should be restricted to a statue. It is indeed the special glory of the sculptor's art, that it seeks for its own grandest expressions their full perfection through an alliance with other arts. The finest statue in the world rises to a more exalted dignity when associated with the finest architecture. A statue of a man, like a man, is not designed to appear in a condition of isolation. A commemorative statue, in an especial degree, requires to be grouped with various accessories, the productions of other arts. Such a statue thus may be very highly honoured; and to honour a commemorative statue implies a greater and more refined honour to be rendered to the personage who by the statue is commemorated. So the statue of the Prince Consort in the National Memorial is honoured, and the dignity of the memorial itself is enhanced by noble groups of historic sculpture, and by an architectural canopy of unrivalled magnificence. The sculptured groups of figures very happily indicate the more important incidents of the life of the Prince; and the canopy, which covers the statue and rises high in varied richness above it, is a true type of his exalted rank and station, and still more of his personal dignity and worth.

It is not easy to imagine for a public memorial of the highest order any other character than that of a canopied statue. The statues may vary with the varied characteristics and attributes of the men whom they represent, and a wide range is open before artists for their treatment and their decoration of canopies; still a throne is always the ensign of the highest honour that may be acquired by man on earth, and a throne always is a canopied seat. And in like manner, a memorial to be most honourable must assume the form of a canopied statue—an enthroned impersonation.

The National Memorial of the Prince Consort, designed, as is well known, by Mr. G. G. Scott, R.A., and executed by various distinguished artists under his direction, carries out the idea of a canopied statue in the most perfect manner. The central object of the whole composition is a statue of the Prince, of colossal size, seated. Around, at different levels, and associated with frieze-like bands of sculpture in high relief, are numerous groups of sculptured figures, which combine to produce a chisel-written biography of "Albert the Good."

In closer proximity to the statue stand the architectural shafts or supports of the arched and vaulted canopy, by which the figure is covered, protected, and honoured. The main structure of the canopy itself has four great arches, which severally open to the cardinal points. Each arch is surmounted by a lofty pointed gable, and from each gable a ridged roof leads inwards towards a central square tower, that partially cuts off their intersection and rises above them. This central tower is carried up, spire-like in tapering outline, in five stages, gradually diminishing in horizontal dimensions, until the whole culminates in a bold shaft richly adorned, which supports a ball crowned with a cross. The entire height is 160 feet. The sculpture proper, as a matter of course, is being executed in the ateliers of eminent sculptors. The architecture in granite, serpentine, alabaster, and marble, Mr. Scott has kept in his own hands. The composition includes a considerable amount of the Venetian mosaic, now undergoing the process of naturalisation in England, and this is properly assigned to Dr. Salviati. And, finally, the canopy-tower and spire, with all their details, including with them also the four great roofs and gables of the canopy, are in metal-work; and the artist who has been commissioned by Mr. Scott to execute the whole of this important portion of the memorial from his design, is Mr. Skidmore, of Coventry.

Mr. Skidmore had his first column ready to be fixed, and fixed temporarily it was in his works at Coventry, on the 11th of April last. The whole of his grand undertaking now is completed, with the sole exception of what would require to be done at once, and begun and finished while the several portions of his work are in the act of being erected in Hyde Park.

Hence it is evident that, widely as they differ from each other in every possible condition, the uppermost and the lowermost sections of the memorial are so far alike, that they are the first to be completed. The foundation builders have been ready for some time, and Mr. Skidmore is now quite ready to co-operate with his brother artists in completing the memorial in 1867. The rapidity with which his work has been executed is to be attributed exclusively to the fact that Mr. Skidmore has concentrated upon it both his own devoted attention and the chief resources of the powerful establishment under his direction. There are no visible evidences of rapid execution. The converse of this, indeed, is the fact. The same true artistic feeling, the same ever-thoughtful care, and the same masterly skill, pervade the whole work and every part of it. Everywhere a minute vigilance has watched over the treatment and the execution of even the most trifling details, while a truly admirable subordination, combination, and arrangement of all the details, has led up to a grandly harmonious unity in the entire composition.

The choir-screens of the cathedrals of Lichfield and Hereford, the latter memorable in connection with the Exhibition of 1862, had proved the ability of Mr. Scott and Mr. Skidmore to produce metal-work architecture, which would endure a comparison with the finest similar works of any country or period; but still, in the case of

* Mr. Skidmore is earnestly engaged in producing the simplest and most useful objects in artistic metal-work, as well as the grandest and most costly. He desires to bring all such objects into general use as agents for cultivating the public taste, and it will be found that he is able to substitute really beautiful works of every-day use for those which are the converse of beautiful, without the slightest increase of cost.

these splendid screens, there was no necessity for providing against such injurious action, as would result from unprotected exposure to the open air; both would be under the cover of securely protecting roofs, and both would stand in the midst of surroundings in happy keeping with themselves. The architect submitted a new problem to the metal-worker, when Mr. Scott required from Mr. Skidmore a structure on a greatly increased scale, which must be throughout a work of the highest Art, in the treatment of which colour must be an element of leading authority, and for which there would be no shelter or protection whatsoever. Here was a fair trial for the capacity of metal architecture of the highest order, as a living art. Everything combined to increase the severity of the test, to which both the art and the artist thus were exposed. The memorial was one on which the critical eyes of the nation would be centred; it was associated with a most noble name, and it was to cherish a most honoured memory; the ablest artists in other departments of Art would exercise upon it their full powers, and the architecture, the sculpture, and the metal-work would all eventually be estimated by the same standard. Under such circumstances, failure would be the more disastrous, through comparison with surrounding successes; but success, under these same circumstances, would be the more triumphant. And the artists of the Lichfield and Hereford screens were the men who understood how to look up from one success to another which should surpass it, but they had not marked in their charts the course that would lead them to failures. The metal-work roofing, and the tower and spire of the canopy for the Memorial of the Prince Consort, were taken in hand with a determined resolution to work out the problem that was involved in their production. That problem has just been solved. The work is done. And, when their works also shall be done, the sculptors of the memorial may be content, and more than content, should their marble then be pronounced equally worthy with the metal architecture to stand in the front rank of Art.

This canopy-roof, with its tower and spire, is not only a very great and a very important work, but in all probability it is the greatest and the most important artistic work in metal in existence in the world. The magnitude of their undertaking was thoroughly appreciated by the artists, when they resolved that it might be done, and that it should be done. The first step was to consider, and finally to determine, the proportions of the whole work, and of its component parts. The exceeding grace and beauty of proportion which characterise the whole cannot be felt in all their power, until the canopy covers the statue, and the spire crowns the canopy; still, from what the work is as it now stands, a fair estimate may be formed of the excellence of the eventual effect. In these days of iron-building, the framing of a structure in that metal which should combine absolute strength with the utmost consistent lightness, would not present any serious difficulties. Wrought-iron was employed for the whole of the framework, and cast-iron for the structural parts that were to be built upon this framework. All the more distinguished visible portions of the work, the bases and capitals of columns, the cornices, crestings, finials, and other similar details, and with them the cross that was to crown the entire edifice, were to be of a fine bronze. Then was to be taken into consideration the principle that was to

govern the production of the general surface-ornamentation, and with which the means to be employed for the protection of the iron-work from the atmosphere was to be associated. Like a true master of his art, Mr. Skidmore has converted this grave difficulty into an element of his success. He has covered with lead the whole of the iron-work that otherwise would be visible, and consequently would be exposed to atmospheric action. Lead and bronze are the only visible, and therefore the only assailable, metals. The lead covering of the iron-work is never less than one-fourth of an inch in thickness, and the whole is soldered together with such scrupulous care, that not a single atom of the destructible metal can possibly admit a minute spot of oxidation. In the second service that it has been required to render, the lead-covering is recompensed for doing such effectual duty as a protector. This same lead-work is wrought into an elaborate series of exquisite surface-designs, of which the leading motive is to form *settings* for innumerable pieces of polished agate, onyx, jasper, cornelian, crystal, marble, granite, and other richly-coloured hard substances, together with inlays of enamels of various hues. When it is finally erected in Hyde Park, a very heavy gilding will be added, freely but so far cautiously as to enrich without any risk of overloading, to complete the decorative character of the whole work. This gilding will extend to the bronze cornices, crestings, finials, capitals, &c., touching them all with a rich brilliancy, but never overpowering the fine effectiveness of the admirably-wrought bronze. The natural colour of the lead, with light and shade always playing on its moulded and wreathed and figured surface, will relieve the gold and the colour and the bronze-work, and form the most perfect of backgrounds.

The cornices, crestings, and capitals are formed of bold and beautiful foliage, slightly conventionalised, and executed by hand and hammer with an exquisite combination of sharpness, crispness, and delicacy. In due recognition of the ductile and more impressive qualities of that metal, the lead-work is wrought into designs of a very different character. Abundantly varied, sometimes evidently specially adapted to their real purpose of holding inlays of enamel or polished stones, and at other times in themselves forming filigree-work of great beauty, the designs that have been prepared for the lead at once contrast and harmonise most effectively with the bronze-work.

The cross, that forms the finial of the memorial, is a work of great dignity, executed in bronze, with inlays of stones and rich gilding; it is a Latin cross, severe in outline, and yet at its head and other extremities, and also at the intersection of its limbs, a strict simplicity of form is not maintained. It stands upon a highly enriched globe, which, in its turn, rests upon the foliated capital of a single cylindrical shaft, wreathed towards its head with spiral enrichment; and, lower down, wrought to an octagonal section, having four of its faces studded with gem-work, while a statue is placed in front of each of its other four faces. Sixteen bronze statues of various heights, the four principal ones being eight feet high, are grouped about the several stages of the spire, and add greatly to the dignified beauty of the whole composition. The finials of the four great gables are noble works, all in bronze, gemmed and touched with gold, and they lead nobly up to the cross that rises high above them all.

The second stage of spire, from its summit, which supports the uppermost group of statues, consists of an octagonal central nucleus, girt about by four beautiful spiral columns, that stand clear, and act as pedestals to the statues above them. The capitals and bases of these shafts are banded in with the main structure, and the shafts themselves alternate with a trail of simple yet most effective crockets issuing from the central pier, precisely such as are interposed with such happy effect between clustered shafts at Lincoln, and in the western aisle-doorway-arches at St. Alban's.

Another stage lower has four large bronze statues, which represent Justice, Temperance, Purity, and Mercy. Above each of these statues rises a trefoil-arch, 13 feet 6 inches in height, from clustered shafts with tall pinnacles; and each of these arches is crowned by a lofty triangular canopy, with cresting and finial. Within the group of statues, the main structure of square section stands, and from its cornice an arched vaulting bends gracefully outwards, to form a canopy above the figures. Smaller statues are set in advance of the angles of this peculiarly fine compartment of the composition, which most effectively diversifies while it consolidates the series of tapering stages of the spire.

The next compartment, the fourth from the crowning shaft, is square in plan with angle-buttresses of one projection set diagonally, and having well in advance of each buttress a noble spiral shaft, 11 feet in height. The four sides of this compartment, with the buttresses and shafts, are ornamented with exquisite designs, the spiral enrichments of the detached shafts being in the happiest contrast to the rest. This compartment rests upon the main central tower, with its square angle-shafts and statues. The faces of this tower are elaborately diapered with the monogram of the Prince—a crowned A, and with the two principal German crests borne by his Royal Highness, the whole in square panels. From this tower the four great gables of the canopy radiate at right angles. The roofs are covered with leaden curved tiles, studded and enamelled, upwards of one thousand in number, and each one weighing more than one quarter of a cwt.

The beautiful bronze cresting of these gables is 22½ inches in height, and that of the roof-ridges somewhat higher. The accompanying woodcut (No. 1), drawn from a photograph of the original work, shows the form, decoration, and arrangement of the leaden tiles, and also gives a faithful representation of a portion of the bronze ridge-cresting. The face of each gable measures 27 inches in width, and is elaborately enriched with alternate panels of enamel and stones, the whole set in decorated lead-work with



No. 1.



No. 2.

gilding. Two of these panels are represented in the woodcut, No. 2. Each of

these gables is upwards of 19 feet in height, without the cresting, and the span at the base of the triangle measures no less than 28 feet, also not including the cresting. These measurements will give a good general idea of the magnitude of the whole work, which weighs upwards of 200 tons. Within each of these gables, the enclosed triangular tympanum will be filled with mosaic by Dr. Salviati. The great cornice of the canopy, which extends about the four sides of the composition above the principal arches, forms the base of the gables; this cornice is produced by Mr. Scott himself. Above this cornice the work is all produced by Mr. Skidmore; and lower down, the four great granite piers, with their clustered shafts, which support the entire superstructure, are banded together with massive zones of wreathed bronze-work, the production also of Mr. Skidmore.

Such is this great work of architecture in metal, and thus, in his first edifice designed to encounter the action of the atmosphere and the vicissitudes of climate, an English artist has triumphantly succeeded in realising much more than the utmost that could have been expected, or even desired, from him. That he should have found such an ally as Mr. Skidmore, is indeed a subject for hearty congratulation to Mr. Scott; and the memorial and the country at large share in this same congratulation. This is an achievement of which any nation may well be proud; and as part of a national memorial of such a man as the Prince Consort, this magnificent work of architecture in metal is of inestimable value. And the assurance that a work of such high excellence has been projected and designed and executed by fellow-countrymen of our own, in our own country, and to be associated throughout the time to come with England, is productive of peculiarly satisfactory reflections, since as a nation we have not many reasons to feel proud of the greater number of our national memorials.

This memorial canopy-spire, the first work of its order, inaugurates a new era in architectural metal-work. It exemplifies a system of both design and construction; and it is singularly interesting to observe how the artist, while boldly carrying into execution the design for this memorial, and working out all its manifold details, unconsciously, as it would seem, has been developing a favourite theory of his own, that the most perfect Gothic architecture was indebted for much of its beauty and its excellence to the early workers in the precious metals. This canopied, spire-crowned memorial—what is it, true work of architecture as it is, but a golden, gem-studded shrine, magnified with a strong power, and the metal transmuted in the act of expanding? And how very greatly is the interest of the memorial exalted by means of this assimilation of its own metal architecture to shrine work! The associations of a shrine may be sacred without any tinge of what verges on superstition; and with a most happy propriety is the name of a great and a good Prince enshrined in his national memorial. If Mr. Skidmore at any time felt that the iron and bronze and lead of the memorial canopy-spire constituted a species of colossal goldsmith's work in different metals, it may be believed that the impression acted most influentially on his mind as he gradually carried up the decorative designs from stage to stage towards the crowning cross; for the thought, and the care, and the exquisite treatment of detail continue the same, notwithstanding that the work is to stand 130, 140, or 150 feet above observers'

eyes; and this, perhaps, may be considered to look as if the artist himself had been unable to shake off the idea that it was real golden shrine-work after all, which when completed would be compressed from feet into portions of inches. It is just possible that equally satisfactory results might have been obtained by a treatment of the highest stages of the composition, that would have been larger in scale and less elaborate in detail. But, even if this were so, the only possible imputation that can be assigned to the work as it really exists is, that it is worked out to an excessive perfection. Let it not be suspected, however, that such excess of perfection may imply a certain degree of imperfection. It is not so. The spire, as it rises, gradually passes from a well-defined condition of gorgeous splendour into a richly-fretted mass of lustrous gem-work, from below almost indefinite in detail, yet, as a whole, beautifully harmonious and perfect in symmetry.

The development of architecture from goldsmith's work is a subject that possesses powerful claims for impartial investigation, and it must inevitably be attended with peculiar interest from the important influence that it must be capable of exercising upon architectural Art. But this is an inquiry by far too copious now to be conducted even to its first stage. In like manner, it is not possible now to do more than to advert in a single brief sentence to the delight with which the metal architecture of the Albert Memorial will be regarded by all those lovers of Gothic Art who desire to see that grand Art flourishing in independent strength and vigour,—not undergoing a species of nineteenth-century parody of its glorious old thirteenth-century life, but full of renewed life—powerful, healthy, and animated with its own true spirit.

One other remark remains to be added to what has already been said upon that particular portion of the Prince Consort's Memorial, which has been produced by Mr. Skidmore. It may be remembered that Mr. Scott's design, now so happily advanced towards realisation, by certain not very profound critics of architectural art (or probably of any art), was originally described as an "Eleanor Cross." Whether that description was intended to convey admiration or the contrary, it is unnecessary to inquire, since the memorial designed by Mr. Scott is *not* an "Eleanor Cross," nor any variety or modification of such an edifice. Thanks to the sound judgment and the pure taste of Mr. Barry, supported by the liberality of the directors of the South Eastern Railway, what an "Eleanor Cross" once really was may now be seen, very near to the spot where the original "Cross" of "Charing" used to stand. Mr. Barry has shown that an "Eleanor Cross" is a structure of solid masonry, tapering delicately upwards from its plinth to its cross-finial; richly niched it also is almost over its entire surface, and canopied and pinnacled and buttressed; encircled, moreover, with a fair group of royal statues, and studded with many a shield of arms. Instead of a solid structure, Mr. Scott's memorial is an arched and vaulted canopy, covering a statue, and surmounted by a spire-crowned tower. Just so far as this, it might be well for the "Memorial" even now to accept a suggestion from the "Cross"—to substitute, that is, historical for emblematical statues in the canopy-spire, and to introduce numerous additions of those commemorative records that are blazoned by English heraldry.

CHARLES BOUTELL.

THE UNIVERSAL EXHIBITION, 1867.

THE great work progresses under auspices the most favourable; it is now made certain that the Exhibition will be opened on the 1st of April, and not be postponed to the 1st of May. No doubt it will be incomplete, as all other exhibitions have been; that fact, and the probably severe weather at the close of March, will keep away many strangers until the summer is more advanced, although no doubt tens of thousands will be present at the inauguration.

The building is, or rather the buildings are, rapidly reaching completion. The newspapers have given the "particulars;" it is needless to recapitulate them here; the description already reads like a chapter from a fairy tale; it is difficult to comprehend the vastness and the variety of the undertaking.

We publish the following instructions, conveyed from South Kensington to British manufacturers, for their guidance:—

1. The Exhibition is to be opened on Monday, the 1st April, 1867, and the Imperial Commission will have a review of the Exhibition complete on Thursday, 28th March.
 2. To enable the British department to open with punctuality, Exhibitors are requested to make the following arrangements.
 3. Machinery and heavy manufactures:—When foundations are required, the Exhibitor must cause them to be commenced before the 5th January, 1867.
 4. All heavy machinery and objects of a cumbrous nature must be deposited in the building before the 10th February.
 5. Furniture and manufactures of a heavy description must be deposited in the building by the 1st March; jewellery and textile fabrics before the 10th March.
 6. Exhibitors are required, either personally or by their agents, to see to the transmission and reception of their goods in the building.
 7. Exhibitors must state to the British Executive, on or before the 5th January, if they intend themselves personally being in Paris to receive and instal their goods in the building, or if they intend employing an agent; if the latter, they must transmit by the same date the name and address of the agent who will represent them.
 8. A list of the persons who offer their services as agents may be seen at the Paris offices at South Kensington Museum; but the Executive Commission do not undertake any responsibility whatever in the naming of agents.
 9. The British Executive will mark out on the floor of the building the sites of the different allotments made to Exhibitors. Those allotments which by the 15th February are not taken possession of, will be treated as resigned, and appropriated to the purposes of the Exhibition.
 10. The Executive Commission will make the floor and place the packages in their proper places, but the Imperial Commission require Exhibitors to pay all expenses of transmission and installation of their goods in the building, the storage of their packing cases, &c.
 11. All packages must be labelled with the official addresses which will be supplied by the Executive Commission.
 12. The offices of the British Executive will be at 71, Champs Elysées, and will be open there on the 7th January, 1867, from 9 till 5 p.m.—By order, R. G. WYLD, Secretary to the Executive Commission.
- We cannot clearly understand from this document how goods are to be transported to Paris, whether under the auspices of the South Kensington corps, or by manufacturers themselves on their own responsibility. We trust further information will be given.
- Nearly the whole of the English officials by whom the Exhibition is to be managed are those who govern at South Kensington;

there are but few gentlemen of note who do not hold office there; as they must, no doubt, be present in Paris during nearly the whole of the year, what South Kensington will do from February to December, 1867, it will be hard to say.

It is certain, however, that the gentlemen who have gathered experience there will be qualified for the discharge of onerous and most important duties in Paris; and probably the public service will be best promoted by these "leaves of absence" from South Kensington for a year. The arrangement does not, however, please either the public, the artist, or the manufacturer; for South Kensington, it need not be said, is not a popular institution, and many artists and manufacturers are assigning that as a reason why their names do not appear in the list of contributors.

The "groups" that principally concern our readers are arranged as follows:—

At the head of the official list appears the Lord President of the Committee of Council on Education, his Grace the Duke of Buckingham and Chandos; with the Vice-President of the Committee of Council on Education, the Right Hon. H. T. L. Corry, M.P.

The immediate executive is composed of:—Executive Commissioner, Henry Cole, C.B.; Assistant Executive Commissioners, R. A. Thompson and P. Cunliffe Owen; Secretary, R. G. Wyld; Chief Clerk, A. J. R. Trendell; Clerks, A. H. Gasparini, A. S. Bury, F. R. Fowke, M. M. Cundall, W. L. Pringle.

The secretaries for classes who attend to all inquiries and applications for exhibitors are:—In Group I.—Fine Arts, Classes 1 to 5.—Messrs. Samuel Redgrave, H. A. Bowler, Eyre Crowe, Charles A. Collins, A. C. King, A. S. Cole (stained glass).

In Group III.—Furniture and other objects for the use of Dwellings.—Class 14. Furniture, E. P. Bartlett. 15. Upholstery and Decorative Work, E. P. Bartlett. 16. Crystal and Stained Glass, R. H. Soden Smith. 17. Porcelain and Earthenware, R. H. Soden Smith. 18. Carpets, Tapestry, &c. Ernest Corbière. 19. Paperhangings, E. P. Bartlett. 20. Cutlery, C. A. Pierce. 21. Plate and Jewellery, R. H. Soden Smith. 22. Bronzes and Repoussé Work, R. H. Soden Smith. 23. Clocks and Watches, R. H. Soden Smith. 24. Heating and Lighting Processes, Captain E. R. Festing, R.E. 25. Perfumery, C. A. Pierce. 26. Leather Work, &c. C. A. Pierce.

The Engineer is Captain Festing, R.E.; the Principal Draughtsman is Gilbert Redgrave; the Secretary to the Juris is Captain Donnelly, R.E., with his Assistant, G. C. T. Bartley; Superintendent for Arrangement, T. Wright; Assistants, G. Wallis, W. Matchwick, T. Clack, C. A. Pierce, C. T. Thompson, Mr. Bury. Superintendent of Buildings and Park, Captain Festing, R.E.; Assistant, H. Sandham. Superintendents for Machinery, Lieut.-Colonel Ewart, R.E.; Major Malcolm, R.E.; Captain Hitchens, R.E.; Captain Webber, R.E.; Assistant, H. Sandham. Superintendent of Machinery in Motion, Captain Beaumont, R.E.; Assistant, H. Sandham. General Superintendent for Fine Arts and History of Labour, S. Redgrave; Assistants (Fine Arts), Captain Hitchens, R.E., Gilbert Redgrave; Assistants (History of Labour), G. Wallis, C. B. Wornop. Superintendent of Trophies and Stained Glass, A. S. Cole. Superintendent of Traffic Port, Engineering, and Refreshment Department, Major Malcolm, R.E. In the compilation of the Catalogue the Editor and Translator is G. F. Duncombe; Compiler of Statistics, H. R. Lack; Superintendent, J. Cundall. Superintendent of Collection of Literature, C. Collins.

It must be borne in mind that the French executive will not correspond with foreign contributors, who must be referred to the commissioners of their own governments respectively, and with whom all arrangements must be made.

SELECTED PICTURES.

THE SIGNAL.

J. Phillip, R.A., Painter.

J. Franck, Engraver.

No artist of our own school of painting and none, so far as our knowledge of them extends, of the existing continental schools, has so entirely identified himself with the life and society of modern Spain as Mr. Phillip. From the appearance of 'Life among the Gipsies at Seville,' at the Exhibition of the Royal Academy in 1853, scarcely a year has passed without witnessing in the gallery of that institution one or more of these most attractive subjects, which undoubtedly reached their grand climacteric in 'La Gloria, a Spanish Wake,' exhibited in 1864; and 'The early career of Murillo,' in the following year. The novelty of these Spanish pictures at once drew public attention to them, and the masterly, seductive style in which the artist placed the subjects on his canvases always made them eagerly sought after whenever the doors of the Academy were open. So long as Mr. Phillip continues to offer them to notice, so long he may feel assured of gaining a host of admirers. Not, however, that his popularity would be limited to these: a painter of his power must be duly appreciated in whatever he does; and this was abundantly manifested in his 'Marriage of the Princess Royal,' a commission from the Queen, exhibited in 1860, and his 'House of Commons, 1860,' exhibited in 1863. Both of these subjects possessed the highest attractions for the public, but they would have failed to excite the interest that followed their appearance, if the skill of the artist had not proved commensurate with his themes. It may, in fact, be accepted as a truth, that his genius developed itself more remarkably in these compositions, and especially in the latter,—so antagonistic to those elements of design which are generally accepted as essential to pictorial beauty, than in the works with which his name and reputation are more familiarly allied.

Conjointly with his more elaborate representations of Spanish life, Mr. Phillip occasionally exhibits a single figure, probably a portrait of some *señora* whose handsome face, richly-costumed figure, and coquettish action have tempted him to transfer her form and features to his sketch-book; and certainly there are picturesque qualities in these high-born as well as lowly-born daughters of the South to justify any painter in taking artistic "proceedings against them." They seem to exist for his especial purpose, when he looks for peculiar characteristics of beauty and temperament of which they are a permanent and most striking type. Several such pictures our readers doubtless will remember from the pencil of Mr. Phillip, each of them glowing with gorgeous colour and animated with ardent expression. 'The Signal' is one; we have no recollection of its having been exhibited, though probably it was. The lady, standing in a balcony that overlooks the street or some other public highway, puts back the curtain to enable her the better to exhibit to one evidently on the look-out, a flower plucked from the plant at her side, a white camellia. We are not sufficiently learned in the language of flowers to know what the camellia symbolises, if, indeed, it is the emblem of anything beyond its own exquisite purity of colour; but the "signal" will no doubt be sufficiently understood by him for whom it is intended. The pose and action of the figure are exceedingly graceful.

A MEMORY OF THE REV. SYDNEY SMITH.

BY MR. AND MRS. S. C. HALL.

"History may be formed from permanent monuments and records, but lives can only be written from personal knowledge, which is growing every day less and less, and in a short time is lost for ever."—DR. JOHNSON.

"We have undertaken to discourse here for a little on Great Men; their manner of appearance in our World's business, how they have shaped themselves in the World's history, what ideas men formed of them, what Work they did."—CARLYLE: *Hero Worship*.



It is a pleasant task to write of one whose history is as a sound of trumpets mingled with the music of joy-bells—the Rev. Sydney Smith, whose profound learning and brilliant wit made him the delight of so many circles—the highest in rank and the loftiest in mind!

I have been often cheered by what Talfourd calls his "cordial and triumphant laugh;" and I have heard him preach one of those marvellous sermons which, manifesting a power infinitely higher than mere eloquence, convinced the understanding, informed the mind, and purified the heart.

I have known other witty clergymen, men who, perhaps, ornamented the Church rather as gargoyles than pillars by which it is at once sustained and decorated; but no such idea ever associated itself, in my mind, with Sydney Smith, either in private or in public, although his talk may have been in the one case—as some one has said of him—"a torrent of wit, fun, nonsense, pointed remark, just observation, and happy illustration," and in the other a collection of quaint comparisons, strange similes, and sparkling epigrams, which sometimes startled a congregation accustomed to the ordinary routine of declamation or dulness.

Sydney Smith was of portly figure, stout, indeed clumsy, with a healthy look, and a self-enjoying aspect. He was rapid in movements as well as in words, and evidently studied ease more than dignity. In his youth a college friend used to say to him, "Sydney, your sense, wit, and clumsiness always give me the idea of an Athenian carter;" and certainly in his age those who saw or conversed with him, as a stranger, would have had little idea that he was a dignitary of the Church and a canon of St. Paul's.

As he was one of the wittiest so was he one of the soundest, as he was one of the wisest so was he one of the best, of men. His censure was always generous, his sentences ever just. Prudent, considerate, charitable, and humane, he was the very opposite of those professional wits, who

* During the years 1865 and 1866 we have given in the ART-JOURNAL "Memories, from Personal Acquaintances," of William Wordsworth, Thomas Moore, Samuel Taylor Coleridge, Robert Southey, Leigh Hunt, Thomas Hood, Felicia Hemans, Letitia Elizabeth Landon, William Lisle Bowles, George Crabbe, Maria Edgeworth, James Montgomery, Ebenezer Elliott, Allan Cunningham, Charles Lamb, Sydney Lady Morgan, Amelia Opie, Hannah More, Professor Wilson, James Hogg, Mary Russell Mitford, Thomas Campbell, and Theodore Hook.

We are not compelled to discontinue the series from lack of materials, but the "Memories" that follow will be either of men and women of lesser note, or of those—though leading spirits of the age—with whom we have been but in a minor degree acquainted. These will comprise—Jane and Anna Maria Porter, Horace and James Smith, Samuel Rogers, Mrs. Holland, Sheridan Knowles, Bernard Barton, Walter Savage Landor, Lady Blessington, John Banim, Gerald Griffin, and others. They will be sketches rather than portraits; but we are not without hope that we may render them acceptable to our readers.

seldom speak except to stab; of those political reformers who have no toleration for virtue—in adversaries; of those social ameliorators who are good Samaritans in words, omitting only the penny and the oil at the inn and by the wayside!

Society is full of anecdotes of his brilliant wit, and there are none of his friends, or even acquaintances, who did not possess a gem or two that had fallen from his lips. One of his ready replies may serve as a sample. It is said that Landseer proposed to him to sit for his portrait. The proposal was met by the memorable answer of King Hazael to the Prophet Elisha,—"Is thy servant a dog, that he should do this thing?"

It will be easy to imagine that by common-place people he was much misunderstood. The buoyancy of his great heart was mistaken for levity, and the odd manner in which he sometimes put things for irreverence. As illustrations I may quote the words which it is said gave offence to a "serious" and venerable lady, one fine summer morning:—"Open the shutters, and let us glorify the room;" the sudden shock sustained by a sensitive woman of uncertain age, when the month of June made the noon-day sultry,—"Let us take off our flesh and sit in our bones;" the terror of another old lady when he told her he chained up his big Newfoundland dog because he had a passion for breakfasting on parish boys. Reading memories of him, one almost ceases to wonder at the alarm expressed in the features of the simple gentleman who actually heard from Mr. Smith himself that he had an intense desire to "roast a quaker," and may fancy the terror of juvenile delinquents brought before him when he exclaimed, "John, bring me my private gallows!" His joke has been told in many ways of the advice he sent to the Bishop of New Zealand, not to object to the cold curate and roasted rector on the sideboard, hoping he would disagree with the man who ate himself." It is not difficult to picture his face of broad humour, lit by an internal laugh when the man who was compounding a history of Somersetshire families applied to him for information concerning the Smith arms, received this answer,—"I regret, sir, I cannot contribute to so valuable a work, but the Smiths never had any arms, and invariably sealed their letters with their thumbs."

I shall not tire my readers if I relate one of his practical jokes. It is but one of many such. The story is told by his daughter, in her Memoirs of her father—one of the best monuments ever placed by child over a parent's grave.† I heard it long before it was written. The vicar of Edmonton was dead; his son had been his curate, and the family was preparing to leave the house that was endeared to them by holy memories and happy associations. It is a melancholy fate to which the families of all clergymen are subjected, while it is rarely, indeed, that out of a narrow income with numerous responsibilities, money has been saved to obtain another. While they were grieving—hopelessly and fruitlessly as it seemed—enters the Canon of St. Paul's, present the son and three delicate daughters. The widow was ill, ill of sorrow gone and sorrow to come. Mr. Smith began by asking the character of a servant who was

leaving them, making that appear as a motive for his visit. After awhile he said,—"It is my duty to tell you that I have given away the living of Edmonton, and I am sure the new vicar will appoint his own curate." There was a mournful look, but the blow was expected. "Oddly enough," Mr. Smith continued, "his name is the same as yours: have you any relations of that name?" There was a melancholy answer—"No!" "By a still more singular coincidence his Christian name is the same—Thomas Tate." A gleam of hope passed into the group. "In fact," said he, "there is no use in mincing the matter, you are the Thomas Tate and Vicar of Edmonton." They burst into tears, cried from excess of joy, and the burly Canon of St. Paul's wept with them—happy tears, mingled with merry laughter.

My knowledge of Sydney Smith was limited; I met him only in society. I recall with exceeding pleasure one especial evening at the house of Mrs. Wilson, the sister of Maria Edgeworth, when Maria was one of the guests; and among them, prominent no less by grandeur of form than by lofty repute, was "classic Hallam," who honoured the profession of letters (for I presume I may accord to him that rank) not alone by genius ever usefully employed, but by the rectitude that characterised his whole life. He was the *beau-ideal* of a gentleman—tall, handsome, manly, with manners very dignified, yet not austere. Apparently condescension to inferiors would have been with him as natural as equality with equals. On that evening Sydney Smith was in high health and spirits; his laugh was heard, yet not obtrusively, in all parts of the room, and was continually echoed by the crowd always about him. He certainly illustrated, on that occasion, a passage I find in his memoirs,—"He was sometimes mad with spirits, and must talk, laugh—or burst."

Sydney Smith was born at Woodford, Essex, on the 3rd of June, 1771, and inherited talent as well as "great animal spirits" from his father; it may be added eccentricities also, for Mr. Robert Smith was not only "a man of singular natural gifts," but "odd by nature and still more odd by design." The mother of Sydney was the daughter of a French emigrant from Languedoc, and to this "infusion of French blood" he "used to attribute a little of his constitutional gaiety."

He received his early education at a school at Southampton, was sent thence to Winchester, and thence to New College, Oxford. He entered the Church against his inclination, but in deference to the wishes of his father, and in 1794 became curate in "a small village called Nether-haven, in the midst of Salisbury Plain." Here he was, according to the description he afterwards gave of a country curate, "the poor working man of God—a learned man in a hovel, good and patient—the first and purest pauper of the hamlet, yet showing that in the midst of worldly misery he has the heart of a gentleman, the spirit of a Christian, and the kindness of a pastor."

It was in 1801 he projected with Brougham and Jeffrey the *Edinburgh Review*, of which he says he was the first editor—which in fact he was, although the editing amounted to little more than looking with his colleagues through the few MSS. proffered by "strangers." Smith was then in the 31st year of his age, and in straitened circum-

stances, having lived chiefly by an income derived from the care of pupils.*

After removing from Edinburgh in 1803, he settled in Doughty Street, London, and received from the Lord Chancellor Erskine the small living of Foston-le-Clay, in Yorkshire,† where "there had not been a resident clergyman for one hundred and fifty years." Troubles of a different nature here began. He was, as he says, "without knowing a turnip from a carrot, compelled to farm three hundred acres, and, without capital, to build a parsonage house." The good humour and true Christian philosophy with which he set about his task among a rude people, supply beautiful evidences of the soundness of his nature; and well may his daughter say that in their half-finished and half-furnished house, when they took possession of it, they were "the happiest, merriest, and busiest family in Christendom."

The Whigs—of whom he had so long been the oracle and the champion—did nothing for him, until in 1831, Lord Grey gave him a prebend's stall in St. Paul's. They had talked of making him a bishop, and it is said that Lord Melbourne, when out of office, regretted the neglect to which Smith had been subjected. To the Tory Chancellor Lyndhurst he was indebted for the better living of Combe Florey, near Taunton, to which he removed in 1828, making it "one of the most comfortable and delightful of parsonages," and by that noble and learned lord he was promoted to a prebend's stall at Bristol.

He died on the 22nd of February, 1845, and was buried in the cemetery at Kensal Green. There were many who might have written, as wrote the cold statesman and stern critic (if, indeed, he was in truth either), Jeffrey, on hearing of his death:—"The real presence of my beloved and incomparable friend was so brought before me, in all his brilliancy, benevolence, and flashing decision, that I seemed again to hear his voice, and burst into an agony of crying." He had many other friends who dearly loved him, and he was the idol of his own household.

The good man "met death with the calmness which the memory of a well-spent life, and trust in the mercy of God, can alone give," "at peace with himself and with all the world;" and his epitaph records "his unostentatious benevolence, his fearless love of truth, and his labours to promote the happiness of mankind by religious toleration, and by rational freedom."

I have described the personal appearance of Sydney Smith. It was certainly not dignified; it was, in a word, "jolly."‡ There was a roll in his gait when in the pulpit, which an unfriendly observer might have described as "rollicking," and in general society his chief object seemed to be "fun." But always a listening throng kept pace with his movements about the room. There was wit, but there was a smack of philosophy in every sentence he uttered, while in the pulpit one forgot a certain ungainly awkwardness of manner not alone because of the homage paid to acknowledged genius, but because of the

* When he removed his family to his living in Yorkshire, he was enabled to do so by the proceeds arising from the sale of two volumes of sermons.

† On Smith's thanking Lord Erskine for this poor patronage, the chancellor said he had nothing to thank him for: he had given it to oblige Lady Holland, and if she had asked it for the devil, the devil must have had it.

‡ A lady described the *personnel* of Sydney Smith in 1812. "He was short made, his face handsome, with that pale *embonpoint* which always distinguished him, and his remarkable, deep, dark eye. . . . His delightful laugh must not be forgotten, so genuine, so full of hearty enjoyment."

* The anecdote is apocryphal. It is so like what Sydney Smith would have said, that it may be attributed to him without impropriety.

† That excellent lady—Lady Holland—died in Italy towards the close of the year 1866. She was the wife of the eminent physician, Dr. Henry Holland, who survives her. She was married to Dr. Holland in 1834.

* "My father," he writes, "whose neckcloth always looked like a pudding cloth tied round his neck, and the arrangement of whose garments seemed more the result of accident than design."

sound, practical, and yet solemn view he took of the cause of which he was the anointed advocate, and perhaps his exhortations and denunciations received augmented weight from the conviction that you heard a man of profound learning defending and propagating the truths of the Gospel.

Though, at times, "the exuberance of his fancy showed itself in the most fantastic images and most ingenious absurdities, till his hearers became fatigued as well as himself with the merriment they excited," there was never either word or look of vulgarity. "Ludicrous" he may have been often, but coarse never; good humoured even in his severest moods, generous and sympathising always.

Macaulay pronounced him the greatest master of ridicule that has appeared since the days of Swift, but he no more resembled the witty Dean than he did the Archbishop of Cambray. The ridicule of Swift was slime and filth. In the writings of Smith "there is not a single line that might not be placed before the purity of youth, or that is unfit for the eye of a woman." "Never," writes Mrs. Austin, "was wit so little addressed to the malignant, base, or impure passions of mankind." That accomplished lady, who edited his "Letters," and knew him intimately, testifies also to "his noble qualities, his courage and magnanimity, his large humanity, his scorn of all meanness and all imposture, his rigid obedience to duty." . . . "He regarded Christianity as a religion of peace, and joy, and comfort"—believing it to be "the highest duty of a clergyman to subdue religious hatreds and spread religious peace and toleration," dreading, as the greatest of all evils, that the "golden chain," which he describes as "reaching from earth to heaven, should be injured either by fanaticism or scepticism." His toleration is conveyed not only by his famous "Essay," but by one of his sermons, when he borrowed that beautiful apologue from Jeremy Taylor, illustrating charity and toleration, where Abraham, rising in wrath to put the wayfaring man forth for refusing to worship the Lord his God, the voice of the Lord was heard in the tent, saying, "Abraham, Abraham! have I borne with this man for threescore years and ten, and canst thou not bear with him for one hour?"

Mr. Hayward, who reviewed his "Life" in the *Edinburgh Review*, claims for him high rank as a public benefactor, and speaks of his "incidental and subordinate character of wit." He was undoubtedly a great "moral, social, and political reformer," and led the age in which he lived. He "encouraged social pleasure and a rational taste for social enjoyment;" he was "free of envy, hatred, and all uncharitableness;" the intrepid enemy of cant, and the fervid advocate of charity, by precept and by example. Whether he fought for truth alone or in a crowd was to him indifferent; but his weapons were such as he might have received from an archangel, and the wounds he gave were never envenomed by personality or vituperation. In a word, it may be said of him, that, gifted with "a giant's strength," like a giant he never used it. In person, in tongue, and in pen he realises the best idea of a character thoroughly English.

* Some idea of his practical Christianity may be conveyed by one of his "calculations":—"When you rise in the morning form a resolution to make some one person happy during the day. Look at the result! that is, 365 in the course of the year. Suppose you live 40 years after you commence, that is 14,600 human beings made happy by you."

SOCIETY OF PAINTERS IN WATER-COLOURS.

THE FIFTH WINTER EXHIBITION OF SKETCHES AND STUDIES.

THIS exhibition is of the high and varied character which the position and resources of the elder society entitle us to expect. It is the fifth year of an experiment first tried within these walls. Five years ago even the term "Winter Exhibition" was in London unknown. The old Water-Colour Society set the example which at the present moment has some half-dozen imitators. And there is a reason why this society should both lead the way and continue to hold the foremost rank. There is scarcely another body the members of which have sketched so much or studied so long;—is no other association, with the single exception of the Academy, that has a retrospective history so well worth tracing back. There are few members of this society of whom it is not interesting and instructive to learn what have been their modes of study, what the materials they have amassed and used, what the progressive steps by which the topmost position has been gained. And it is scarcely less interesting to measure the calibre of recently-chosen associates, most of whom justify their election. Altogether, of the collection it may be said that what is old is new, and what is new is good; old materials are seen in novel aspects, and new styles give to Art and the fortunes of this society fresh impulse.

Between "sketches" and "studies" there are obvious distinctions, which the 418 works here exhibited do not fail to illustrate. Of "sketchers" in the olden sense, James Holland is an express type. Men of a bygone day were accustomed to go to nature with a preconceived idea; they generally had settled down into a confirmed manner; and so their sketches may be sworn to, because made to prescribed receipt. Nevertheless, it may be doubted whether the old race of sketchers will find worthy successors. Early methods have, in fact, gone out. Artists now spend days and weeks over a study, when formerly they would have knocked off a sketch in a couple of hours. James Holland is one of the last surviving experts of the good old school—for good it was, even though it fell short of absolute goodness and a completed truth. Of this artist's clever manner there are admirable examples. Some recall that "mill tail" of last year, in the rushing and roaring speed and splash of waters. This is the kind of thing that sketchers of the Muller school could do to perfection. It must be gone through with a dash, or not at all. A rapid hand, a keen eye, a mind bold in generalisation, a purpose to decide what to do, and then to do not doubting—such are the powers needed to grapple with elements of earth, air, and water. Transient effects can alone thus be transcribed, and it is in such dramatic passages that the earlier masters of the Water-Colour Art are likely for many a day to remain unsurpassed. Mr. Holland exhibits a sketch made, as it happens, fifteen years ago, which bears marks of a method more in vogue formerly than now. Turner, it is well known, trusted greatly to written notes, and Mr. Holland, in the hasty jotting down of the towering structures of 'Genoa,' has saved time by the like expedient. The colours left in blank are indicated by entries in pencil, such as the following: "pale green," "buff," "umber," "burnt umber," "a reflection from colour in water." It is manifest that such notes are available only when an artist has a store of accurate knowledge to fall back upon. 'The Chapel of St. John the Baptist, Lisbon,' drawn nine years since, is another example of what is perfect as a sketch, yet would be incomplete as a picture. It stops just in time; no one part is pushed to an elaboration which makes the rest look slight. All is good as far as it goes. The whole subject has been set down; and what may not be positively stated is suggested. In the colour, at all events, there is no chasm—no pause, break, or discord in the harmony. For colour, in fact, the drawing is faultless; in com-

position, too, there has been careful calculation, and the consideration given to balance is curiously told by the addition of a figure in the foreground, which, as an afterthought, has been actually blotted outside the glass! We have devoted more space than we could well afford to these clever works, because as crucial experiments in science they seem to put Art-principles to the proof, and serve as landmarks amid the changing currents of schools and styles.

The gallery contains no sketch of greater mastery than Alfred Fripp's 'Ruined Tower on the Campagna of Rome.' The plain is bounded grandly by the deep blue of the Abruzzi Mountains, and storm-clouds roll across the sky. This drawing reconciles elaborated detail, seen in Roman brickwork, with breadth of general effect. It is indeed at once a sketch and a study. The largeness of manner recalls Italian styles; the tumult in the elements is such as Gaspar Poussin loved to paint; the blue of distance has Titianesque solemnity. Another clever sketch, marvellous after its kind, is 'Florence: drawn on the spot,' by Samuel Palmer. The expressly ideal compositions of this artist may have justified the supposition that nature seldom looked in at the studio—a verdict which this and other sketches will go far to reverse. At 'Pangbourne,' for example, Mr. Palmer proves that small and delicate leaf-drawing has claimed his care. In the panoramic view of 'Florence,' just mentioned, the artist takes possession of the entire valley of the Arno, with a strength which commands the situation. The whole subject is here compactly held as within the hollow of the painter's hand: and what a subject!—one of the grandest certainly in the world. We have seen Rome from the Pincian, Naples from the Bay, Constantinople from Scutari, Cairo from the Citadel, and Jerusalem from the Mount of Olives, and the City of Flowers we here look upon loses nothing by comparison. The tower of Giotto, the dome of Brunelleschi, the Arno river, the amphitheatre of hills centring in the heights of Fiesoli, we have never seen to better effect than in this rapid sketch of Mr. Palmer. Works such as those we have just passed in review show the use and define the sphere of winter exhibitions. They are too sketchy, slight, or rude to take a place in a gallery of finished drawings; yet a purpose and value they possess which completed pictures often lose in the process of elaboration.

T. M. Richardson must also be ranked among dashing, effective sketchers, somewhat after the manner of J. D. Harding, who put nature into stage attitude, and composed pictures by rule. Mr. Richardson, in scenes from Perthshire and elsewhere in Scotland, profits by his absolute knowledge of effect, and gains results with the least possible outlay of labour. A showy sky, blending sunshine with shower, a blue distance, and a burnt-sienna foreground, make a highly popular landscape compound. Mr. Richardson shows himself an enthusiast; now and then, too, he may dudge, and this room has sometimes borne witness to painstaking study: among such efforts, however, we cannot rank 'Fir-trees,' which fail in anatomy and contour of trunk, head, and leaf extremities. Collingwood Smith is another artist ready and rapid of pencil; Nature, however, in her quiet and refined moods is coy of familiar approach. 'Broadstairs Pier,' nevertheless, shows the artist to advantage,—the play of the sporting wave has dancing motion. Also, evidently at least a prolific sketcher, is H. Gastineau, testified by twenty-three productions. 'Trees near Dover,' drawn more than twenty years ago, is the best work we remember to have seen by Mr. Gastineau.

The exhibition is, as usual, conspicuous for simple English landscape—English in subject as in sentiment. George Fripp, Whittaker, Dodgson, and Davidson are the strength of this department. Mr. Fripp's style is too well known to require specification; suffice it to say, there are here drawings transparent in colour, clear in atmosphere, simple and pleasing in composition. Specially happy is this artist in the hay-field, and fortunate would be the farmer who could command the weather Mr. Fripp paints,—hay then would without fail be made while the sun shines. The drawings of J. P. Jackson

seem to be gaining many of the qualities most prized in the works of Mr. Fripp. We have often had occasion to commend the nature-loving landscapes of J. W. Whittaker, an artist who lives among the mountains and moors of Wales, and as to the manner of these wild tracts is well tutored. There may be a danger lest this artist should repeat himself: having for some time mastered certain effects, he will now do well to extend his range. Nature is manifold and infinite. As for execution, some of this artist's sketches are even too suggestive and ragged, yet it were hard to find a fault with 'Dolly-dellan Valley,' C. Davidson's 'Red Hill, Surrey,' has truth and beauty; it is a drawing with detail on earth, light in air, and in cloud-land imagination. E. Duncan has given to 'Snowdon' and the lake beneath majesty and repose. This, indeed, is a capital drawing, for breadth, keeping, tone, and tranquillity. George Hodgson is an artist whose horoscope was cast in the midst of the leafy month of June. Verdure is with him sometimes so dense that scarce a stem or a branch can be discovered. This objection, however, will not be raised to that admirable study, 'The King Beech,' in Knole Park, a favoured haunt of the artist. The whole structure and garniture of a forest monarch are here delineated with a detail and precision which need no addition or subtraction. The individuality of the tree is pronounced. The landscapes of Jos. J. Jenkins show growing mastery over a sphere necessarily new to a figure painter. 'A Study on Wandsworth Common' is nice in sentiment and pretty in handling. Yet studies such as that of 'Nature in Knole Park,' are not redeemed from the opacity and crudity inherent to the use of opaque pigments. Transparent colour is certainly the safe groundwork for a drawing; body-colours when used for more than last touches and high lights beguile by dangerous facilities, and mislead all but the more wary practitioners. Mr. Branwhite has long been bold in the use of body-colours, and gains power and detail with a little sacrifice of tone and purity as seems compatible with the process. His drawings—for they are obviously not sketches—are unlike anything they come in contact with; they stand apart and form a school of their own. 'A Study of Foggy Effect' is one of the artist's best winter-scenes. The half lights and shadows on the snow, and the frosty haze of a chill winter-day, are rendered with delicacy and truth.

Certain artists admit of no classification; they stand apart, each on his individual merits. Of such are Newton, Hunt, Andrews, and Boyce. Alfred Newton has of late failed to make good his early promise: his effects of twilight and moonlight are broad and solemn, but have grown monotonous; it is time he should try something fresh.—Alfred Hunt, at 'Framwellgate Bridge, Durham,' paints darkness visible; on the other hand, at 'Llandecwyn,' he is translucent in atmosphere and triumphant in colour. The drawings of this artist in their sunny moods are feasts of delight.—Mr. Andrews, like Mr. Hunt, seems as yet in an anomalous, transitional state; he is equally clever and conspicuous in failure and success. He will do well not to increase his scale; a small fishing smack he may manage to steer, but an East Indian man has been proved beyond his control. His larger drawings have the style of small ones stretched out. The execution gains no additional power; Nature has no more of character. Mr. Andrews, however, has a poet's eye, which lights with colour. His picture of the Colosseum a year ago will not easily be forgotten; and this time he exhibits 'Temple of the Giants, Sicily,' and 'The Gulf of Corinth,' wherein warm fire and cool moon do usual duty. The hacknied contrast is prettily managed. The fire which glows in Mr. Naftel's drawings has been kindled by the sun of autumn, and no moon, or other chaste goddess, mitigates the furnace heat. Yet is the artist vivacious and brilliant. Mr. Boyce is of course peculiar, especially when he paints a subject with nothing in it. 'The Swan Inn, Pangbourne,' is the artist's best; and very choice, indeed, is this best. We must not forget to commend the many interesting contributions by Edward Goodall, brought from Toledo. Materials gathered in Spain are always picturesque. These sketches

are true to the country, and show a well-trained hand.

Figure studies are scarcely so numerous as might have been expected or desired. Water-colour drawings, being comparatively small efforts, do not imply, and scarcely require, the preliminary and successive steps demanded by historic compositions in oil. The countless studies of the figure of drapery and composition which the Italian masters have left, scarcely have any correspondent existence in the portfolios of our water-colour artists. Still the gallery contains not a few jottings, memoranda, studies of form, and tentative steps to mature composition. And all such materials are to be accepted gladly, as fulfilling the chief end and aim of the exhibition. Gilbert, Burton, Lundgren, Tayler, Willis, Johnson, Shields, Smallfield, Walker, and Watson, have of their abundance presented things new and old. John Gilbert is the Gustave Doré of the English school, as seen in 'The Siege of Calais,' and a weird phantom, left nameless. His facility of hand and fertility of pencil are exhaustless. Want of completeness in individual figures is covered under a crowd, and delicacy finds a substitute in grandiose swell of proportion. Mr. Gilbert likes to mount the muse of history on horseback—the stout charger, with flowing mane, of the Flemish breed, tramps with heavy hoof across shadowy tracts of time. He is quite at home, too, among "the starving women, children, and aged people," who crowd 'The Siege of Calais.' 'The Standard-Bearer' has the opacity of a panel painted in tempera. Two crayon heads, by Mr. Burton, have the subtle form and sensitive expression which invariably mark the artist's mature works.—Mr. Birket Foster ranks among figure-painters by virtue of some cottage-children of a size beyond nursery growth. These cottagers are clean, well-mannered, and dressed almost for company in lilac and blue-spotted pinafores. The accessories are tastefully disposed. There are also landscape sketches by Mr. Foster, executed with equal neatness; and certain "Trees" have much of the dexterous touch which in the pencilling of J. D. Harding is admirable.—Walter Goodall has painted two children in church—also clean, smooth, and pretty. F. W. Topham, in two studies from the life, is more vigorous.—This collection owes much to such artists as Frederick Tayler and Brittan Willis, who freely throw open their portfolios, and disclose to the public the manner of their student life. Mr. Willis paints cows of every colour, of all breeds, and in every possible attitude. His bucolic art, indeed, is rather bovine than pastoral; he is apt to clothe the hill-sides, as he would the haunches of a heifer, in brown. Neutrals he abhors, as Nature a vacuum.—Mr. Frederick Tayler, the President, is just the very man for a sketch-exhibition. Even his single figures, unsupported by accessories, stand as if they knew what they were about; they are ready for anything, and specially would conduct themselves as gentlemen, and act creditably in the hunting-field. We note here 'Hawking over the Sand Hills,' a sketch for that admirable drawing in the Winter Exhibition of Mr. McLean.—Then there is a frame containing, '1. The Return; 2. Woodland Hunting—hold hard; and another 'frame of two Hunting Sketches: 1. Full Cry; 2. Return'—all absolutely perfect as vignettes. A larger sketch, 'Lady—Woodland Hunting,' has the speed, the high bearing both in steed and rider, and the smoothly-groomed and well-fed condition, usual in the pictures of the President.

The new blood in the society is vital in the works of Lundgren, Walker, Watson, Smallfield, Shields, and Johnson. Egon Lundgren has travelled far and wide, and few artists can show greater range of subject, though many might exercise better discretion in selection. What can he mean by putting on view that parody on 'Michael Angelo' in the gardens of the Medici belabouring the old faun, which Lorenzo, standing by, said would be better if a tooth were knocked out? Surely the great Florentine sculptor could have no resemblance to this conceited coxcomb youth! Another well-known historic incident, 'Dante and Giotto,' the one moodily meditative, the other intent on his fresco in the Bargello, has more befitting dignity.

Few men, indeed, are better qualified than Mr. Lundgren for the worthy treatment of such noble themes. The interior of 'The Old Baptistery at Ravenna' serves to show how extended has been this artist's sketching ground. The colour is good; the forms and architectural details offer insurmountable difficulties.—T. R. Lamont has not improved his position by 'The Wandering Minstrel' and another drawing of like tone and type on the screen. Let him vary his characters, and throw upon his paper more daylight. Much better are two simple studies from the life, 'The Mule's Hairdresser' and 'In the Patio,' exhibited without having undergone the process of cooking. They show that Mr. Lamont can sketch, that he can approach close to nature, bring light upon an every-day transaction, and so may get rid of a mannerism which if pursued longer must prove fatal.—Johnson still declares himself a disciple of Meissonier, and even as such will constitute a serviceable element in the Society. He is, however, something more than a copyist, because he goes direct to nature, and gathers independent stores. In 'Four Studies of Women's Heads' the features are placed with precision, and painted with power. Again, in two more 'Studies of Women' the figures are compactly set, justly balanced, and capably draped. All that the artist does, is marked by intention. Fred. F. Shields, in several careful sketches, substantiates his position as a master of expression. In 'Gipsy Esther' may be detected a character in common with figures of Gavani. We are glad to see in this artist a self-reliance which does not shrink from exhibition of pencil studies of form, light, and shade. There is no better practice than with the steady point of a lead pencil.—F. Smallfield exhibits a highly-wrought, life-size drawing of a lady, called 'A Study.' If smaller it might not have been worse. The manner is not large. 'Touchstone' and some other heads are rather wooden. Donatello's lovely pulpit at Prato displays to advantage Mr. Smallfield's delicate brush and pure pallet.—The more seen of Mr. Watson the greater promise does he give. He also ventures on the display of mere pencil figures collected in one frame, an experiment which can never be repeated too often. Robinson Crusoe seen in six attitudes is all the better understood. These book illustrations are sure to have point and meaning. Mr. Watson also exhibits a couple of closely-studied interiors well packed with pictorial properties, which will serve oft and again as backgrounds to figures. This is the way an artist should lay in stores of hard literal facts.—We cannot conclude without offering sincere congratulations to Mr. Frederick Walker on the recovery of his former high position within these walls. His drawings are all admirable in character and intention, and show a versatility and power of concentration which augur well for the future. As for the flock of geese, the ban-lamb, and the baby, they are among the most popular characters in the gallery.

CORRESPONDENCE.

To the Editor of the "ART-JOURNAL."

BAS-RELIEFS ON THE NELSON COLUMN.

SIR,—As you have kindly noticed my Life of Mr. Watson, Sculptor, will you grant me the favour of correcting an error in that life. I have given Mr. George Nelson the credit of finishing Watson's work, the St. Vincent bas-reliefs on the pedestal of the Nelson column, whereas it was done by his old and worthy friend, Mr. Woodington, the sculptor. How the inadvertency arose I cannot explain, but I should like the honour due to Mr. Woodington to be given to him; and in no way can this be so satisfactorily done as in the pages of your Journal, devoted as it has long been to the best services of English Art.

I am, yours obediently,
HENRY LONSDALE.

Carlisle, Dec. 7, 1866.

THE ART OF THE STAGE.

It cannot be said of the English, as of Cassius, that they "love no plays." But with all their fondness for theatres, never greater than now, and with the noblest dramatic literature in the world, they understand very little of the art of the stage. Indeed, acting is regarded by many as no art at all, but a kind of happy talent which some natural advantages of face and person, and a certain amount of stage ease, are alone required to make thoroughly effective. In the same way, it is often called the mimetic art, as though it dealt only with the outward forms and shows of character, passion, and feeling, and had no concern with the inward spirit, of which these are but the partial expression. All admit that a drama, to be worth anything, must deal with the very stuff of the thoughts, the passions, the delights, "that stir this mortal frame;" but comparatively few think of the remarkable qualities of both Nature and Art, which must go to the true expression of these in the life of the stage, even in melodrama, not to speak of those nobler works, in which, in Milton's phrase, high actions and high passions are best described, and the personages of which are our ideals of womanly charm or manly power. Our imagination reaches no higher than to conceive an Othello, or a Juliet. Yet we take little thought of that art which is to present these beings living to our eyes and ears, without blurring our ideal. Yet what an art must that be, which can grapple worthily with so high a task! If the painter can fix on canvas but one situation of a great play, in apt forms, skilfully grouped, and animated with just expression, he is thought to have done much. Great actors have to go through a series of such situations, and are expected to do justice to them all. They cannot, like the painter, revise their drafts, blotting out, or adding deliberately, touch by touch, as their mood may serve, until the whole is rounded off to their satisfaction. If they stumble, a thousand eyes are on their fall. They must therefore be at all times up to the mark. They must not leave themselves at the mercy of chance, to do anything crude or ungainly, or out of harmony with the general conception. That this may be kept consistent from first to last, they must have their Art always thoroughly at command. All this, too, while they are possessed by the creative fervour which is essential for giving life and reality to their impersonations, but which, undirected by the guidance of severe artistic judgment, is apt to run into occasional excess. Acting is, therefore, pre-eminently an art,—an art to which all the graces and riches of a cultivated mind ought to minister;—an art which, no more than the painter's or the sculptor's, should be prosecuted without strong natural gifts, but which demands, perhaps even more than theirs, a thorough mastery of the laws of grace and proportion, of colour and tone, of light and shade, of all, in short, that constitutes beauty and grandeur.

It is not, therefore, wonderful that great actors should be rare. The qualities we have indicated must always be exceptional. A Garrick or a Talma are the product of a generation. But if the profession of the stage were universally recognised as an art, to excel in which, even in a moderate degree, is a most honourable distinction, we might hope to see more brains and breeding in its followers than, unhappily, we do now, and the theatre might become, what it unquestionably ought to be, the

highest of intellectual amusements. But while the estimate of the qualities necessary for an actor continues to be so low that amateur acting is believed in as a thing possible without either special gifts or training, the theatrical profession will continue to be crowded by persons who have no fitness for it, either natural or acquired, and the public taste will remain at the degraded level which enables such persons to acquire a certain amount of popularity. Let it, however, once come to be looked upon as an art to which the same high standards are applied as to other arts, and this will no longer be the case. At all events, until it is so regarded, we may well despair of seeing the prevailing tone of English theatrical performances raised, or the dramatic profession followed by educated men and women.

We have been led into these remarks by seeing, as we have lately done at Drury Lane, the performances of Miss Helen Faucit. In this lady the English stage possesses an artist of the stamp we have indicated. The fire of genius inspired her performances, as we well remember, from the first, and placed her when a mere girl—and without that "country practice" which is believed to be absolutely necessary before a foot is set on the London boards—at the head of her profession. Its glow was felt through all the girl's inexperience of her art, struggling upon occasion for apt means of expression, which it could not always find. The same fire burns now with a brighter flame and an intenser glow, but it is regulated by that consummate Art which "itself is nature." She now "possesses" and is not "possessed by" her genius, and all she does has the finish and force of a masterpiece. She bears home to our imagination one great harmonious impression of whatever character she is impersonating for the time; but when we look back and analyse that impression, then we feel what a wealth of subtle details has gone towards producing it—with what exquisite gradations it has been worked up to its crowning climax.

Like all true artists, this lady manifestly works from within outwards. Whatever character she assumes has a truth and unity, which could be produced in no other way. Consider her, for example, in *As You Like It*. It is clear, that she has entered into the soul of Rosalind, nor realised that alone, but all the life of the woman, and her surroundings as well. Rosalind's words, therefore, sparkle upon her lips as if they were the offspring of the moment, or deepen into tenderness as if her very Orlando were thrilling her heart with tones that are but faint echoes of her own emotion. All she says and does seems to grow out of the situation as if it were seen and heard for the first time. She takes us into Arden with her, and makes us feel, with the other free foresters of this glorious woodland, what a charm of sunshine and grace that clear buoyant spirit diffused among its melancholy boughs. Till we saw this Rosalind, did we know all that Shakspeare intended with that bright creature? For ourselves, most truly can we say we did not. It is long since the charm of her character was first revealed to us by Miss Faucit. Then we thought the portraiture complete. But we were mistaken. For without question it has a fulness now far beyond what it then had. It is more tender, is brighter, more playful, richer with innumerable touches of nature and spontaneous graces of detail. If we might divine why this is so, we should say it is because with the ever-wakeful conscien-

tiousness of a real artist, Miss Faucit is continually striving after a higher completeness in all she does. Her characters seem to be to her living things, ever fresh, ever full of interest, and on which her imagination is ever at work. They must mingle with her life, even as the thick coming fancies of the poet mingle with his. As, therefore, her rare womanly nature deepens and expands, so do they take a richer tone and become interfused with a more accomplished grace. All the difficulties of her art having also been overcome, she moves free and unfettered, giving effect to what she designs with the assured certainty of powers obedient to her will. We know that Art the most exquisite must go to produce such results, just as it has done to produce the colours of Correggio, or the expression of Raphael; but it is not of the art we think, while she is before us, but of the perfect picture of an ideal woman.

In Rosalind the poet has furnished the ideal, which the actress has to embody. Not so in the only other plays in which Miss Faucit appeared during her late engagement—the *Lady of Lyons*, and the *Hunchback*. Here it is the actress who supplies the ideal Pauline and Julia. These, as Miss Faucit presents them, absolutely do not exist in the plays themselves. The student of the drama, in turning over the plays of the last century, is constantly struck with wonder, how they could ever have taken hold of the stage, so false are they in sentiment, so bald or affected in language. But the name of Garrick, Pritchard, Siddons, or Kemble, in the list of *dramatis personæ*, explains the riddle. They supplied, out of the force of their own genius and culture, and by their fine voice and presence, a something which stimulated people's imaginations, and filled their hearts. Failing in all else, the plays in question furnished those great artists with situations, in which they could present humanity in its higher moods of suffering or passion. Words were of small account, where eye, voice, manner, the play of feature, and well graced action, spoke directly to brain and heart. So have we often seen, in former days, Miss Faucit "create a soul under the ribs of death," making, by her intense power of shaping imagination, characters harmonious which were mere tissues of shreds and patches, and personages "moving-natural, and full of life," which, as the poet drew them, were hollow phantasms. Conspicuously has she done so with the *Lady of Lyons*. We saw her when this play was first produced, and memory is sufficiently strong to compare the actress of that time with the actress of to-day. We can compare her with none other than herself; for no lady, since she made the character so essentially her own, has approached her in its delineation. It was then acting of rare grace, and truth, and power; it is now all that, but much more. Time, and study, and refined judgment have enabled her to perfect that which was admirable in its earliest conception. We may pause a moment to recall the sensation that moved "a crowded house" after the curtain fell on the first representation of the *Lady of Lyons*. There was a rumour that it was the production of "Mr. Lytton Bulwer"—a rumour only, which, so carefully was the secret kept, some of his most intimate friends emphatically denied. The play, it is needless to say, made an immediate "success." It has retained its place as one of the stock pieces of the stage ever since. We have now, indeed, no Claude Melnotte to be compared with Macready, although

he was by no means young when he performed that youthful part, nor has any one ever approached him in it. But Miss Faucit is far nearer the ideal Pauline now than she was in the days of which we speak; and we can readily imagine the delight of Lord Lytton in witnessing that which it is not too much to say surpasses in refined grace and intellectual power the part as he created it.

It is in truth a perfect performance. It has that charm which comes only from the inspiration of genius; for at the root of all Art lies the passion which, as the great French actor Baron said, sees farther than Art. But it is also the perfection of Art where Art is never, even for a moment, seen; the result of careful and continuous study, but with the ease and force of nature in every word, look, and motion. So is the character worked out from the beginning to the close.

Through the superficial pride of the girl we see in her the gleams of an imaginative and sensitive nature, yearning for something higher and nobler than the life around her. Her look and presence speak of great latent power. From the first, therefore, she takes hold of our sympathies. She makes us feel that it is by reason of her very worth that she was so readily deceived; and that, to a nature so ardent as hers, Pauline's love, even when mistaken or betrayed, is "love for evermore." All flaws or inconsistencies in the author's sketch vanish out of sight, and we see only a noble, suffering, constant woman, of whose truth to nature we no more doubt, than if she were one of Shakespeare's women.

The actress has difficulties somewhat similar to encounter in dealing with the character of Julia in the *Hunchback*, by reason of the fact, that the author has given in the first two acts scarcely any indication of the depth and strength of character which distinguish her in the last three. But this incongruity altogether disappears under Miss Faucit's treatment, through the suggestions she presents in the earlier scenes of a strong impulsive nature, intense in all its likes and dislikes, but noble at heart, which expands naturally into proportions well-nigh grand under the trials to which she is subjected. Thus the development of the character in her hands becomes in its way as natural and nearly as fine as that of Juliet. It is from first to last instinct with force. Happily the words are fitted to the emotions, and they gain a terrible significance from the actress's marvellous play of feature, and a frame that seems to vibrate with sensibility and passion. At no point is her grasp upon us relaxed, for at no point does her own emotion seem to flag, or her absorption in the living reality of the scene to abate. She is "terribly in earnest," but she is so manifestly without effort, and simply because self-consciousness is swallowed up in the struggle and suffering of the woman she portrays.

Fine as this play is in many respects, it is marred as a work of Art by the underplot of Modus and Helen. We perfectly recollect that this was painfully felt, even in the days when Miss Taylor and Mr. Abbot, the original performers of these parts, did their best to keep down the strain of coarseness which runs through the love-making scenes of these impossible people. But, carried beyond the verge of delicacy as these scenes were, as recently acted at Drury Lane, they were simply offensive. Most unpleasant was the contrast they presented to the pure taste and exalted style of the actress, whose finest scenes were immediately

preceded by such misplaced "settings on of a herd of barren spectators to laugh."

It is to be regretted that Miss Faucit did not give us more of Shakespeare in her last engagement. Should she again honour our stage with her presence, let us hope she will do so. That is the true "haunt and main region" of her greatness. But alas! where is she to find fitting support? It is simply marvellous, that she is able to bear up against the depressing influence of such actors as alone seem, now-a-days, to be available for the higher drama, and who answer for the most part to Hamlet's description, which we need not quote, of "the players he has seen play." When we think what it must be to be so surrounded, we feel a double debt of gratitude to the lady who forsakes her own ease to show us "how divine a thing" is woman, as conceived by the poets, and clothed with rich warm life by herself.

DAVID ROBERTS, R.A.*

DAVID ROBERTS, a name of most pleasant memory, left his biographer very little to do; Mr. Ballantine's task has, therefore, been easy. He found that scarcely anything more was required of him than to arrange in something of a chronological order the mass of materials placed in his hands, and the work would be accomplished. Somewhat more than this might have been expected; such, for example, as a critical examination of the artist's greatest works; but this has not been attempted, consequently we have the outer life of the man very vividly set forth, but not much concerning the art which raised him to so high distinction. Roberts was his own biographer. In the manuscript volume he left behind him, which contains pen-and-ink sketches of almost all his best pictures, he wrote, "I have jotted down from time to time all the chief incidents connected with my career as an artist, thinking it might be interesting to my dear daughter Christine, and instructive to her children, to know something of the difficulties I have had to encounter and overcome. Should she and her husband, Henry Bicknell, in whose judgment I have the most implicit confidence, think that these jottings may be in any way useful to young artists who may be similarly situated with me, they are welcome to publish such portions as may seem best adapted to serve such a purpose."

The early part of Roberts's career is very minutely and circumstantially described, and presents many curious and most interesting facts, especially with reference to his engagements as a scene-painter, first in Edinburgh, and subsequently in London. But by far the greater part of the volume consists of notes made on his travels, and of letters written principally to his only child, Mrs. Bicknell. He seems to have been a capital correspondent, whenever he had the power of communicating with his friends, and his letters are as characteristic of the genial qualities of the man as they are interesting from an Art-view, though in this respect they are little else than descriptions of scenery.

In the *Art-Journal* for 1858 appears a short outline of the life of David Roberts, written from information with which he courteously supplied us. In the limited space at our command we could do nothing more than paint Art-epochs, so to speak. The intervals are filled in by the materials furnished to Mr. Ballantine, and which are embodied in his volume. To it we must refer those who desire to know the precise steps whereon he mounted to the summit of his fame—steps that, as he intimates, were beset by difficulties, and which were overcome by unwearied and determined resolution to sur-

mount them, and by the power of the genius with which nature had endowed him. He owed his elevation to no aristocratic patronage, though he soon attracted to himself many friends and admirers; he fought his way onwards bravely, and died honoured as an artist and loved as a man.

Mr. Ballantine has been supplied with an anecdote of Roberts's childish Art-efforts which may be considered the foundation-stone of the edifice reared in after-life by the artist. His father was a shoemaker in the village of Stockbridge, near Edinburgh. A gentleman for whom he worked called one day on the worthy son of St. Crispin, and saw the wall of his room "covered with representations of lions, tigers, &c., done with red keel (chalk) and charcoal, so boldly and truly delineated, that his attention and admiration were both excited, and he inquired of Mrs. Roberts who was the artist. 'Hoot!' said the honest woman, 'it's our laddie Davie. He's been up at the Mount seeing a wild beast show, and he's caulked them there to let me see them.'—'And what are you going to do with the boy?'—'I fancy, said Mrs. Roberts, 'he'll just need to sit down on the stool aside his father there, and learn to make and mend shoon.'—'That will never do. Nature has made him an artist—he must be a painter.'

Probably no small measure of his success arose, from his standing almost alone as a painter of architecture. Other artists there were, though very few, who walked in the same path; but, with the exception of Samuel Prout the water-colour painter, who alone is worthy of occupying a place by the side of Roberts, there was no one who showed the least pretension to compare with him. Paintings of such attractive subjects as he selected, and invested with so much truth and charm of colour, and enriched oftentimes with such gorgeous displays of pageantry, or with a multitude of picturesque figures, were coveted scarcely more for their own pictorial value than that they might form a variety in the collections of amateurs.

Mr. Ballantine's volume is not altogether such an one as we expected; but it has nevertheless interested us greatly, as it will assuredly interest others. It is a fitting tribute to one whom we lost too soon. At the end of the book is a list of the pictures painted by him, with the names of the purchasers, the prices paid, and the places where they were exhibited. It begins with 'New Abbey, Dumfriesshire,' painted in 1821, sold to a dealer, but "never paid for." The second on the list is, 'Old House, Cowgate, Edinburgh,' exhibited in that city, and sold to Baron Clerk-Rattray for £2 10s. Another picture of the same date as these was exhibited at the same place, and also realised £2 10s. The largest sum Roberts ever received for a picture was 1,000 guineas, paid by Mr. T. Cubitt, for the 'Interior of St. Peter's, Rome, on Christmas Day, 1853,' painted in 1854.

The "jottings" from his diary are interesting: many of the entries show the benevolence of his heart:—

- 1861.
January 29.—Poole elected R.A., and Ansdell, Fred, Marochetti, and Barry A.R.A. Poor William Kidd, £5.
April 13.—Poor Cross's widow, £5 5.
July 30.—Poor David Kerr, £4.
December 16.—Monday. A meeting of the Garrick Club agreed to raise £12,000 to build a new club. I put my name down for £1,000.
- 1862.
October 20.—Sent to James Ballantine the snuffbox presented by Robert Burns to George Richmond, 1788.
- 1863.
February 4.—William Shield here with the old story—a distress put into his house, £5.
- 1864.
February 19.—Subscription to Shakespeare Memorial, £10 10s.
April 8.—To the Artists' Benevolent Fund, £15 15s.
" 15.—To the Artists' Benevolent Fund, £5 5s.
" 16.—Introduced to Garibaldi at the Crystal Palace.
" 20.—Garibaldi Fund, £10 10s.
June 4.—Artists' General Benevolent Fund, £5 5s.

We may remark that Roberts during his lifetime contributed several hundred pounds to the Artists' Benevolent Fund and the Artists' General Benevolent Institution.

There are a few slight yet effective etchings in the volume, and some fac-simile examples of the pictorial "notes" the artist was accustomed to register of his principal paintings.

* THE LIFE OF DAVID ROBERTS, R.A. Compiled from his Journals and other Sources. By JAMES BALLANTINE. With Etchings and Facsimiles of Pen-and-Ink Sketches by the Artist. Published by A. and C. Black, Edinburgh.

SCULPTORS' QUARRIES.

BY PROFESSOR D. T. ANSTED, F.R.S.

1.—THE STONES USED BY ARTISTS.

THE materials used by those artists who sculpture in stone are as varied in their nature, in the manner of handling them, in the relative facility of obtaining them, in the facility of working them, and in their colour, texture, and adaptability for certain purposes, as are the colours used by the painter. They are, however, in all cases more costly, less easy to handle, and more difficult to procure. The art of the sculptor, after he has completed his modelling in plastic material, is at first more mechanical than that of the painter, but afterwards less so. The rough chiselling of the statue is the work of a mechanic. The final touches, that give to the marble that soul without which it is worthless as a work of Art, are master strokes of genius, and whatever the material may be, the genius, if it exists, can show itself. But the material exercises an important influence on the result.

It is doubtless quite true that material does not of itself induce Art; but notwithstanding this, a knowledge of the nature of the various substances that may be used in sculpture, cannot fail to be a subject of interest to all lovers of Art, and useful to those who would either attempt to produce their thoughts in stone, or would thoroughly understand the works executed in stone. Thus an account of some of the localities in which sculptors' materials are obtained, preceded by a short notice of the materials themselves, will probably be acceptable to the readers of the *Art-Journal*.

Marble naturally suggests itself as essentially the sculptor's material, for rendering his grand idealisations into such form that they shall be understood, felt, and preserved. Marble accordingly at all times has been sought for with this view. But not only are there many substances that bear this name, differing greatly from each other in composition and texture, but there are many other stones occasionally employed in its place. Thus Alabaster lends itself to artists' work with the most admirable docility, and if it were only more durable, and less easily injured by dirt and smoke in our climate, it would occupy a much higher place than it now does among artists' materials. There are in the museums in Italy many alabaster sarcophagi, vases, and other works admirably sculptured, some of them at least two thousand five hundred years old, and still uninjured. Like many other substances, alabaster hardens and improves in appearance as it grows older, and these old alabasters are almost as hard and as durable as marble. But age cannot be created even by genius, and thus the substance, beautiful as it is, can rarely be used with advantage for the better and more permanent sculptures. It is rather adapted for the smaller objects, such as tazze, vases, small groups, and copies, than for original compositions.

Besides marble and alabaster, both of which are calcareous, though they are very different minerals, there are many varieties of limestone, yielding freely to the chisel. These are the freestones. Caen stone is one of the best. Bath stone is also good, and very easy to work. Ancaster and the other oolites are available. Portland may be used, but is very hard. The characteristic of all these stones is their peculiar grain. They are made up of particles as

large as a pin's head, or the roe of a herring. For this reason they are called *roestones*, or *oolites*. For internal decoration, especially for church-work, and for exterior ornamentation in sheltered places, they are admirably suited. The very coarseness of the material adapts itself to the boldness of style required for such purposes. The best sculptors and workers in stone of the middle ages revelled in this material. They could exercise all their talent and ingenuity, and exhibit their power of original design in chiselling out, in decorating with a different group of flowers, animals, and grotesque or caricature figures, every capital of a column, every bit of frieze, and every other spot where ornamentation could properly appear. Thus the portals of our cathedrals, and those of almost all the best churches built during the fourteenth and fifteenth centuries in England, the north and west of France, Flanders, and western Germany, are richly adorned with hundreds, and even thousands, of figures cut in this kind of material, and exhibit everywhere, in an admirable manner, the feeling for Art characteristic of the time and place. No other material would have answered so well. It was readily obtained, easily and cheaply worked, and, in most cases, sufficiently durable for the purpose. It is impossible to compare such a building as Milan Cathedral, with its statuary in Carrara marble by Canova and other sculptors, placed on the pinnacles in inaccessible places, with the portals of some of the French cathedrals, crowded with sculpture in Caen stone, without being struck by the superior adaptability of the latter material for such exposures. Many varieties of limestone, generally of whiter colour and closer grain than our *oolites*, have been used for similar Art-purposes in those parts of France, Germany, and Italy, where the common *oolites* are not obtainable, or where they cease to present their usual characteristics. Even common chalk, and the harder varieties of chalk, met with in some parts of France, are thus made use of. Not a little of the interior of Ely, and some other cathedrals in England are decorated with sculptures in clunch, or lower grey chalk. Few materials are easier to work than chalk, and when permanently sheltered, it remains unaltered, except by gradually hardening, for an indefinite time. It is, however, both soft and brittle when first cut or quarried.

The magnesian limestones, like the common limestones, exist both in the form of marble and stone. The former, or compact crystalline kinds, are called *dolomites*. They are too hard to be employed when other and better adapted stones are at hand. The magnesian limestones, however, though nearly as hard as Portland, have often been used for church-work in the parts of the country where they are the only stones immediately at hand. These are neither more nor less durable than the *oolites*, and they are less easily chiselled, but much good work has been done in them. Common enough in certain parts of England, they were not removed to a distance till selected for the Palace at Westminster, and there, as is too well known, they have been found to decay rather rapidly. Their pearly lustre is very remarkable.

There are, however, other stones sculptured. Who is not familiar with the gigantic and often noble Art of ancient Egypt, where the hardest granites have been treated successfully with the chisel, and have yielded works where excellence in Art is sometimes worthy of the almost indestructible nature of the stone? Granite,

though often used in modern times in architecture, and for all kinds of architectural decoration, has not often been touched by the sculptor. There are, however, exceptions, and the rude talent of some northern artists has found in this intractable substance everything it needed to work upon. These stones are difficult even to remove from the quarry. One can hardly realise the amount of labour involved in moulding them into form, and endowing them with the fine touches that lend them life.

In the East, where a certain amount of artistic talent is common, and labour is very cheap, many hard stones of various kinds, black, white, and red, have been used for sculpture. Among them we must include oriental jade, one of the hardest stones, except the diamond, that is known. The number of sculptured jades sent to the Great Exhibition of 1851 from India and China amounted to many scores, and included some of large size, and many of considerable merit. It would be difficult to find tools in England that would touch them.

Many semi-precious stones and gems have been employed, from time immemorial, in cameo-cutting, a class of Art which, among the Greeks and Romans, was considered worthy of the exercise of the highest artistic talent. The onyx, agate, and other cameos in the great collections of Europe, the exquisite heads, both portraits and ideal subjects, and the many groups that are still preserved, prove that of this curious art there were very numerous and very admirable practitioners. At the present day there are comparatively few artists who pursue this tedious and difficult work, or rather cameo-cutting has now almost reduced itself to works in soft shells. Gem-cutting was also once thought worthy of exercising the genius of great sculptors, but now it is little more than a mechanical art. Still the variety of gems used is considerable, and includes some of the hardest and most valuable. Even the emerald has not unfrequently been sculptured, and the Grüne Gewölbe, of Dresden, the museums of Naples, Rome, Paris, and some other great collections, are absolutely crowded with specimens of artistic work in crystal, emerald, and other precious stones.

As there is hardly any country that does not possess some stone more or less well adapted for sculptors' work, and as the young and as yet unknown artist cannot generally afford to practise on costly blocks of marble, every stony material almost has had its turn, and can boast of works of genius executed in it. From the finest marble to the coarsest grit, from the hardest porphyry or jade to the softest chalk, there are no limits to the capacity of stone for rendering the thoughts and imaginations of the true artist. Let us consider very briefly the nature of the materials themselves.

A very large proportion of the whole number are calcareous. True marbles are crystalline carbonates of lime, the crystallisation being very different in different varieties, and the colours, if any, due to the presence of carbon or metallic oxides. The most perfect crystallisation of limestone is not, however, adapted for Art-purposes. It is exhibited in calc spar, or Iceland spar. The spars are too brittle to be manageable for sculpture, and they are generally in masses far too small to admit of any effect being produced in them. What is preferred is a very peculiar state of granular crystallisation resembling more or less loaf sugar, of which large and im-

portant veins exist in some few localities, but which has been found on a small scale in many. All marble occurs in veins, and like other material thus occurring, it cannot be depended on for the same quality for many yards together. Thus the material whose crystallisation requires to be uniform throughout a large block is rare, and in a corresponding degree costly. There are, indeed, two kinds even of this crystallisation. One is transparent and waxy, such as the Parian marble; the other is more sugary, and is represented by the Carrara kinds. The oldest Greek sculptures are of Parian, but there are many works of great antiquity chiselled in marble, which is either Carrara or of exactly the same nature. The latter, indeed, appears always to have been preferred. Nothing more than a difference in the rate of crystallisation was required to produce the difference of texture.

Calcareous matter deposited slowly from water—as is done sometimes in caverns, elsewhere in fissures in limestone rocks or marls—forms solid masses of stone, occasionally very beautiful, and almost of the texture and transparency of the purest alabaster. Large quantities of such material have been found in Egypt, and have long been known under the name of "oriental alabaster." Those who remember the Great Exhibition of 1861 may call to mind a magnificent vase of this material exhibited from Rome. It has since, as well as before, been occasionally used for particular kinds of artistic work, and is very beautiful though not adapted for statuary purposes.

A third kind of marble is that which is called *dolomite*. It is also beautiful and not unfrequently quite saccharoidal, resembling Carrara marble in colour, with something of the pearly lustre of Parian. It is, however, too hard to be used by the sculptor generally, and very few great works have ever been executed in it. Certainly none who could get marble would accept dolomite.

The veined marbles, coloured by carbon or by the various metallic oxides, are always regarded as inferior. They vary indefinitely, but almost always contain admixtures of clay and silica, as well as carbon, which greatly affect their beauty and durability. They are almost always veined, though sometimes they seem to be entirely made up of fossil remains of marine animals, such as corals or *encrinurites*. These are metamorphosed or changed into limestone.

Of most of the calcareous freestones, that do not admit of a polish, and which therefore are fit only for early efforts, or for work to be seen at a distance, and for architectural decoration, the composition is nearly the same as that of the marbles, there being only an unimportant difference in the proportion of clay and silica. The absence of crystalline texture is the essential characteristic. Although in England there is a marked difference of this kind easily enough detected, such is not the case on the Continent. There the freestones are often much finer, and closely approach marble. Some of them even admit of a half polish.

Sandstones are less adapted for sculpture than limestones, but they are occasionally used. Their name is sufficient to mark their characteristics.

Granite and porphyry are of a different nature. They are in all cases re-composed rocks, in other words, they consist of a great admixture of rocks that have become crystallised together under peculiar condi-

tions of temperature and pressure at great depths beneath the earth's crust. They vary greatly in different places, but have occasionally very considerable veins of stone of extremely regular crystallisation. These veins are well adapted for the use of the sculptor. They are often highly coloured, but take an exquisite polish. There is no doubt a great objection to their use in the hardness and difficulty of chiselling and polishing, and consequently the great cost of completing any work of importance. In this respect the granites approach gems. That the material is capable of being well handled, there is abundant proof in our own British Museum and in the various Egyptian museums in the different capitals of Europe as well as in Egypt itself. For certain purposes of Art, no material is better; but these purposes are few, and there is little sympathy with them in the present day.

Of these many and varied materials, of the places whence they are obtained, and of the mode of obtaining them, it is proposed to give some account in a few articles under the heading, "Sculptors' Quarries." The quarries of marble of Italy and Greece, quarries of Caen stone, of Bath stone, of some of the finer freestones of France and Germany, the quarries of granite, and the sources whence some of the gems are obtained, will all afford admirable subjects for description. These sources are in so many distant places, and worked by men of such different views and habits, that an occasional flying visit to a few of the more important will certainly not be without some value.

ART IN THE PROVINCES.

BATH.—A large and influential meeting of the inhabitants of this city and its neighbourhood has been held with the object of carrying out the plan of an Industrial and Fine Art Exhibition, to take place early in the present year. Some difference of opinion was expressed as to the advisability of the scheme with the prospect of the French International Exhibition open at the same time, but the objection was overruled. It is proposed to create a guarantee fund of £2,000, of which amount the sum of £1,300 has been already promised.

BIRKENHEAD.—The pupils of the Birkenhead School of Art had their annual meeting for the distribution of prizes in the month of November, when Mr. J. Laird, M.P., officiated as chairman. In opening the proceedings he remarked that the school was instituted in 1855, was closed in 1860, and re-opened in 1861. Since the last-named date upwards of 500 students had attended the various classes, of whom five had obtained "national medallions," and four others had received "honourable mention" in the national competition of the Art-schools of the United Kingdom. 104 local medals had been awarded, and 30 students had passed the whole of the second grade of examinations. The larger number of these persons were artisans and other "workers." During the past year the school numbered 125. It, however, requires pecuniary aid, for the chairman expressed a hope that the people of Birkenhead would not allow an institution of this kind to collapse for the want of £100 or £150 a-year, the sum required to pay the rent and expenses of the establishment. The total amount of fees received last year was only £190.

CAMBRIDGE.—The annual *soirée* and distribution of prizes to the students of the School of Art in this town, took place on the 23rd of November last. The Master of Trinity College presided, and Mr. A. J. Beresford-Hope, M.P., who addressed the pupils at some length, distributed the prizes, which amounted to twelve of the first class and four of the second class.

Nine second grade certificates were also awarded, and three "honourable mentions." To these government prizes the committee and friends of the school added several others,—books and sums of money. About 700 pupils of all kinds are now receiving instruction from the superintendents of the institution.

DRIFFIELD.—The memorial, erected by public subscription of the gentry and others resident in the East Riding of Yorkshire, in honour of the late Sir Tatton Sykes, so long known on the race-course, in the hunting field, and as an agriculturist, has been formally inaugurated. It consists of a tower and spire surmounted by a cross, the whole 120 feet high, designed by Mr. John Gibbs, in the Early Decorated style. The base, or pedestal, has four panels, in one of which is the entrance-door, and over it is a bas-relief of Sir Tatton on his favourite hunter, copied from Sir Francis Grant's picture. The opposite panel is filled with emblematic representations of agricultural life; the other two panels are plain. The sculpture is the work of Mr. Forsyth, of Worcester.

EXETER.—The recent barbarous destruction of the noble Courtenay monument in Exeter Cathedral, under the pretence of effecting what is called a "restoration" of it, has failed to deter the authorities from sanctioning other proceedings of a similar character in the same singularly unfortunate cathedral. The latest sufferer is the entire monumental chantry of Bishop Oldham, with his tomb and effigy. This eminent prelate, who had been chaplain to Margaret, Countess of Richmond, mother of Henry VII., was joint founder, with Bishop Fox of Winchester, of Corpus Christi College, Oxford; he died in 1519, and was buried in his own chantry, at the eastern extremity of the south choir-aisle of his cathedral. It is the Bishop's own college, represented by its chief authorities now existing, which has perpetrated the "restoration" of his chantry! There is less excuse for this wanton act from the circumstance that the chantry was in excellent preservation; and the good bishop's effigy in particular, a work of unusual excellence for its period, retained its original colouring in such a condition, as made it a high authority upon the vexed question of applying paint to sculpture. This effigy has now been painted and gilt, the colours the most glaring and most offensively inconsistent, and the whole treatment of the figure utterly devoid of all artistic feeling; and, besides this, the original colouring has been obliterated. The decorative carving of the monument, on which a worthy effigy of Bishop Oldham once rested, has been tooled over to match the renewed figure, a corresponding care having been taken to efface all traces of the original work. The chantry at present has suffered comparatively but little; its turn, in all probability, is to come next. We wish to learn by what right or authority the officials of Corpus College have done all this,—and whether the Dean and Chapter of Exeter were lawfully empowered to permit the doing of it. At all events, the time has come for the appointment of some high public officer, who will have ample power to prevent any further destruction of this kind, and who will preserve for the future those historic monuments that have been bequeathed to us from the past.

GLOUCESTER.—The distribution of prizes awarded for the past year to the pupils of the School of Art in this city, was made, in the last week of November, by Mr. T. Gambier Parry. Miss Gertrude Heane received a national medalion, the highest distinction that can be awarded.

LINCOLN.—The annual exhibition of the Lincoln School of Art was held on the 19th and 20th of November. The annual meeting was held on the last-mentioned day. The report of the committee showed that the school continued to be nearly self-supporting, and that read by the head-master, Mr. E. R. Taylor, stated the number of students at the School of Art to be 210, exclusive of 753 children taught in connection with it. The awards of the Department of Science and Art for the year were—a national prize for painting from nature, obtained by Mr. W. J. Mantle; 27 third grade prizes, 19 second grade prizes, 43 second grade certificates, 7 honourable mentions. In addition to the above, there were

also distributed a prize of £5 for iron entrance gates, given by Mr. J. Ruston; also a second prize of £1 10s., and eleven prizes of books to advanced students, given by the committee. During the meeting prizes for designs, &c., to the amount of £17 were offered by Mr. J. Ruston, Mr. Alderman Ward, the Mayor, and Mr. H. Keyworth. It was also announced that an Exhibition of the Art-Treasures of Lincolnshire, and also of a collection from South Kensington, would be held in May.

LIVERPOOL.—We have had occasion at various times during the last twenty years to notice, in terms of approval, several works of great merit by Mr. Richard Norbury, of Liverpool. As a gratifying proof of the estimation in which he is held as an artist in the great port of the north-west, we find that the Committee of the Liverpool Free Library has placed at his disposal a suitable room, in which are collected together some of the principal works executed by Mr. Norbury during his long residence in that city. This is a somewhat unusual compliment to pay to a provincial artist, but the result has been to bring together a collection of upwards of sixty pictures and sketches in oil and water-colours. Unfortunately some of Mr. Norbury's largest and most important works in oil are only represented by the oil studies, or first sketches in water-colours: in this latter category is an important work which formed a marked feature in several provincial exhibitions some years ago—'The Last Fight of the Bards.' Among the principal oil-pictures now collected is—'St. John and the Virgin Mary returning from the Crucifixion,' exhibited at the International Exhibition of 1862, and noticed with special commendation in the *Art-Journal* of November, 1855, as "a profoundly impressive work," &c. Another important picture is, 'Caractacus leaving Britain a Prisoner,' exhibited at the Royal Academy in 1860. The design of this historical work is thoughtfully and successfully wrought out. There is a touching solemnity in the scene, which is enhanced by the noble mien and quiet bearing of the principal captive, as contrasted with the grief of his wife, the despondency of his father, and the agonised and frantic efforts of his followers. 'The Death of Duke Humphrey' is a very clever and original treatment of an interesting historical incident. This illustrates a scene from *Henry VI.*, in which Warwick charges the Earl of Suffolk with the murder of the "good duke." A scene from Scott's "Ivanhoe," in which Rebecca, imprisoned in the Castle of Front-de-Bœuf, describes to the wounded knight the progress of the siege as she looks on from a window of the tower, is admirably conceived. In addition to these historical themes, which show the leading tendency of the mind of the artist, there are some able and interesting oil-studies of landscape, rock, fell, and moorland in North Wales, and a few successful studies at Haddon Hall, Derbyshire; while among the water-colour examples, are effective reminiscences of coast scenes in the Isle of Man, and picturesque "bits" in Derbyshire and Wales. The "merchant princes" of Liverpool did well to lend such works as they had purchased from the artist as contributions to this exhibition, which has had great interest for the people of this important town, in connection with so popular and useful an institution as the Free Library. Mr. George Cruikshank presided at the annual distribution of prizes to the Liverpool School of Art, at the end of November.

SHEFFIELD.—The friends and subscribers to the Sheffield School of Art met on the 5th of November to receive the annual reports of the council and the head-master. From the former document we extract the following paragraphs:—"The council of the Sheffield School of Art in requesting the earnest attention of the friends of the school to the able and satisfactory report of the progress and present state of the school, furnished by the head-master, regret that they must supplement it by a financial report of a far less encouraging character. During the twelve months ending August 11th, 1865, the working expenses of the school exceeded the income by the sum of £150 3s. 10d., and in the subsequent twelve months the expenses have exceeded the income by the sum of £209 4s. 2d., and the bank debt has thereby been increased

from £416 18s. 7d. to £626 2s. 9d. Thus, whilst the school is proved by the head-master's report to be in such a state of active and progressive usefulness as to demand, somewhat imperatively, the aid of additional and able paid masters, the council find the present income of the school far below its expenditure. . . . Unless the inhabitants of the borough are prepared to respond to these requirements, this valuable school must inevitably be closed in a very few years, and its excellent building be sold to liquidate its liabilities. . . . The building debt, though reduced in amount by a partial canvass of the town, is now £726 1s. 8d., and the bank debt has gradually increased until it has reached the sum of £626 2s. 9d. There is, therefore, a total debt of £1,352 4s. 5d., and an annual income fully £200 below the annual expenditure." The working condition of the school during the past year is shown by the statement made in the report of the head-master; he says:—"Eight hundred and seventy works, including drawings, paintings, and models, were sent to London in March last, in competition for prizes in accordance with the new minutes of the Department of Science and Art. Twenty-eight prizes have been awarded, twelve "honourable mentions," eighteen works chosen for national competition, and forty-nine students mentioned whose works have been found satisfactory. Two national prizes have been awarded. The ladies' classes have this year taken seven prizes and one honourable mention, including one national prize and the Montgomery medal."

WOLVERHAMPTON.—Mr. Thornycroft's equestrian statue of the late Prince Consort, erected in this town, was unveiled, on the 30th of November, by the Queen in person, who was accompanied by Prince and Princess Christian, Princess Louise, and the Earl of Derby. After her Majesty had commanded the statue to be uncovered, she addressed Mr. Thornycroft, the sculptor, complimenting him on the completion of his work. The statue, with the pedestal, stands about 16 feet high. The Prince is represented in the uniform of a field-marshal, and the attitude chosen is that of returning the salutation of the people, the Prince appearing to be gently restraining his charger. It was the desire of her Majesty, as the official description of the statue reminds us, that in this—one of the series of equestrian statues by Thornycroft—the Prince should be represented in military dress. During the progress of the work her Majesty visited Mr. Thornycroft's studio, and lent the sculptor the uniform worn by the Prince, as also the saddle-cloth. The Prince's favourite charger was likewise placed by the Queen at the disposal of Mr. Thornycroft. The pedestal on which the bronze figure stands is of grey Dartmoor granite.

YORK.—The School of Art in this city has received recently a large accession of pupils through the joint liberal action of the committee and Mr. James Stephenson, of the Locomotive Department of the North-Eastern Railway, where about one hundred youths are apprenticed to the engineering trade, and are instructed in the various matters connected with this branch of industry. But no plan or system was in use for instructing these youths in drawing and sketching the divers sections of machinery which constantly came before them, and this deficiency—one long felt as an evil—is now supplied. Mr. Stephenson, finding that the amount of the fees charged at the School of Art was the chief difficulty in the way of their becoming pupils in that institution, sought an interview with the committee to solicit a reduction of the fee from 15s. to 10s. The proposition was at once entertained, and now a special class of nearly forty of these apprentices is formed. As a still further inducement, the committee of the library attached to the North-Eastern Works very handsomely offered to pay half the fee for all apprentices at the works who were willing to attend for instruction at the school. Those who have entered attend three times a week, and receive from Mr. Swallow, the able head-master, a regular series of lessons in everything appertaining to their trade, to aid which Mr. Stephenson has supplied the school, on loan, with every section of machinery which may prove useful as models.

THE CHURCH OF ST. PETER, MONKWEARMOUTH.

THE condition of some of the earliest portions of this venerable edifice having caused the churchwardens of Monkwearmouth to feel apprehensive that a serious peril might be impending over the fabric entrusted to their charge, an application was recently made by those gentlemen to the Architectural and Archaeological Society of Durham and Northumberland to appoint a special committee for the purpose of examining the church and reporting upon its actual state. The result of this inquiry has confirmed the suspicions which led to its having been made; it has enabled active measures to be taken in time to prevent mischief by anticipating it; and it has also been the means of disclosing a long-hidden relic of early architectural Art, that is without any known parallel in the realm.

It is a matter of history, that Benedict Biscop, having been enabled by King Egfrid to found a monastery at Wearmouth, in the county of Durham, in the year 674 went to Gaul, and there secured the services of "masons, who could build him a stone church, after the manner of the Romans." This church, dedicated to St. Peter, was completed before 680, glaziers having been brought from Gaul to lattice the windows, and Benedict himself having made repeated journeys to Rome to procure pictures for its adornment. The church of the sister monastery of St. Paul at Jarrow was completed in 685. Both of these churches had a western entrance-porch, with four arches, three for admission to the porch itself, and the fourth toward the east opening into the church. At a later period, but evidently before the Norman Conquest, towers were built over these porches, and their arches were closed up; and so, in the course of centuries, the existence of these porches, in their original capacity of porches, ceased to be remembered. During the recent investigations at Wearmouth, the removal of plaster and the excavation of soil placed beyond all doubt the identity of the existing lower story of the tower with the original entrance-porch, constructed before 680 by Benedict, the founder. The opening out of the western entrance archway confirmed this remarkable discovery. Here, sculptured upon a large stone on either side, were found strange, bird-headed serpents, twisting in an archaic form, their bodies serving the purpose of roll-mouldings at the angles, and their beaks intersecting. Above these sculptured stones stand two short, lathe-turned baluster-shafts against the thickness of the wall, from the *abaci* of which rises a semicircular arch of masonry, having the effect of two orders produced by the arch-stones being checked on their exterior face. On these *abaci* and arch-stones are wrought delicate rounded mouldings, which project beyond the adjoining masonry. The balusters closely resemble those found at Wearmouth many years ago, and well known from being happily preserved in the Chapter Library at Durham. There is a weird grandeur about this doorway-arch quite disproportionate to its size; and few (as we are assured) who were present at the opening will forget its first impression upon them. Its great value consists in its preserving *in situ* specimens of the curious shafts which have occurred at Jarrow and Dover, but not in their original positions. Also in its illustration of ecclesiastical architecture of a comparatively advanced order at a period so long anterior to the Norman Conquest. The Wearmouth shafts are more refined than those of Jarrow; and, indeed, the whole of this early work at Wearmouth has a tenderness in its power, such as might be expected to distinguish the handicraft of Biscop's foreign artists from that of their Anglo-Saxon scholars.

The importance of this remarkable relic, which will give to Monkwearmouth Church an interest hardly possessed by any other ecclesiastical edifice in the kingdom, appears to be thoroughly appreciated; and we rejoice to be enabled to add that its preservation will be cared for with becoming judgment, vigilance, and veneration.

A FOUNTAIN FOR DUDLEY.

A FOUNTAIN, to be constructed of red and grey granite and Portland stone, is now in course of execution by Mr. Forsyth, of Edward-street, Hampstead-road. It is intended for the town of Dudley, and is the most important and elegant work of its kind we have yet seen. It will be 27 feet high, and its base will cover an oval area of about 450 feet, the largest diameter of which will be 22 feet. The design is so far influenced by the situation which it will occupy, that it has been considered desirable to pierce the structure by a Roman arch. The reason for this is that on the spot on which it will be erected—the site of the old town hall—it would have entirely obstructed the view on each side, an inconvenience obviated by this remarkable originality in such a design. At a certain distance the work will present somewhat the appearance of a triumphal arch, but the real advantage gained by this treatment is the lightness thus given to the entire composition. Within the arch is a series of three tazze, diminishing in size upwards, and above the uppermost is a jet from which they are filled, the water flowing over the rims into a basin below. In niches in the inner sides of the arch are two figures, Agriculture and Mining, and at the base of the arch on each side are lions' heads, whence water is discharged into two cups for the refreshment of thirsty passengers. For animals there is also a provision in two large basins, which are filled by an abundant discharge from two dolphins. In the outer centres of the arch are two very fine keystone heads, and in the spandrels are two nude figures of children holding scrolls, on which mottoes are inscribed. The composition surmounting the arch is carved in Portland stone, and presents the heads, necks, and fore-quarters of two sea-horses, from between which rises a pyramidal pedestal occupied by two figures, Industry and Commerce. This beautiful and costly fountain is the gift of the Earl of Dudley to the town; and to the taste and munificence of that nobleman, and the genius of the artist by whom it has been designed and erected, it does equal honour. For the same nobleman, Mr. Forsyth is also preparing a Pompeian pavement, to be laid down in the vestibule of the south front of the mansion at Witley Court, which, when perfected, will be perhaps the largest, and certainly the most elaborate piece of inlaid flooring in these kingdoms. The general field which sustains the figures and arabesques consists of a recently discovered and very beautiful Scotch granite, and all the figures and arabesques are of Greek statuary marble. The principal and subordinate subjects seem to point to the universe—times and seasons, human progress and civilisation. In the centre is the chariot of the sun, encompassed by a belt with the signs of the zodiac; exterior to which are the elements, and in the outer band a series of mythological heads, allusive of Art and Science. The visitor on his coming is welcomed with the hospitable "Salve" and when he departs "Vale," is the bidding. There is, indeed, an elegance about the above work which would have rendered it an object of competition for national museums had it been unearthed at Baiae.

In the studio of the same artist there is a font intended for St. Thomas's Church, Dudley. It is beautifully carved in Caen stone.

GOTHIC FURNITURE.

RECENT REVIVALS.

THE fashion for Gothic furniture has naturally, and, indeed, almost of necessity, followed the revival of Gothic architecture. The one would, in fact, be incomplete without the other. The architect who believes that Gothic is the only style in which an English gentleman and a true Christian can build, must condemn as an outrage on the faith, furniture rampant in Renaissance allurement. And the country squire, who has built a Gothic mansion near to the shadow of the parish church tower, is not less committed to Gothic accessories in some one of their many ancient or modern forms. He will have, perchance, to seek for panels of the linen-pattern; the chimney-pieces can scarcely be carved by the village mason, whose father and grandfather worked with blind virtue in the ways of bastard Italian; and the staircase and doors can hardly be assigned to a carpenter whose planes and chisels take no cognizance of Gothic lines and mouldings. In these and other like ways, then, there has been of late years a growing demand for those works in wood, metal, silk, worsted, and cotton, which are needed to make a Gothic dwelling consistent and complete.

The close and inherent connection between forms in furniture and styles in architecture, it may be well to trace in few words. Sir Samuel Meyrick, in his introduction to Shaw's "Specimens of Ancient Furniture," has shown, that domestic appliances and decorations have invariably conformed to the prevailing architecture of the times, that tables, chairs, and chests bear in design and workmanship direct correspondence to the style of the building in which they are placed, that the date of the one is a criterion to the period of the other, and that hence a similar excellence or debasement will be found equally in each. This text contains the whole subject. From these facts and principles may be deduced all that it is essential to know. A true and a beautiful architectural style is the only vital root whence all auxiliary arts can spring; and it was only when an enthusiasm for early Gothic had been kindled, that Gothic furniture became again prized and coveted. It was felt, indeed, by Sir Samuel Meyrick and other antiquaries, who led the way to recent revivals, that the prevailing styles, both of stone architecture and of its wooden adjuncts, were alike effete, corrupt, and dishonest. The time had in truth arrived, when it was wholesome to appeal to elemental principles, and to revert to simple forms of construction and decoration. Student-minds, who had been accustomed to turn the eye back through tracts of history, whose taste had been chastened by contemplation of pure models, looked with absolute abhorrence on fashionable products of the upholsterer's shop. It is not that the Renaissance in its first estate and in its purer aspects, was not lovely and true, but a renaissance of a renaissance, the serving up from century to century of forms cooked, hashed, and poisoned, till all relation to Nature and Art was lost and obliterated, necessarily brought revulsion and provoked reaction. Thus Pugin and others felt that all sincere Art-feeling had fled from the prevailing designs in wood, gold, silver, and iron, that ordinary shop products were good only for ostentation, calculated chiefly to gratify the pride of merchant-princes, whose wealth had got in advance of education. But such extravagances could scarcely satisfy the artist, or the man even of dilettante taste. The designs of Chippendale, at once elegant and false, may be taken as examples of the style of thing in vogue a century ago. The manner was an adaptation from the French, and had both the graces and the vices of that spurious school. The compound, though in reproach long known as *rococo*, has a flavour palatable to the multitude, and specially obtains patronage in houses where money abounds. We think it can scarcely be wondered that a reaction set in; and it is hardly surprising if that reaction should be violent and in excess.

The austerity of Gothic furniture came in direct opposition to the luxuriant forms of Chippendale. The popular mind invests Gothic in rude iron hinges, obtrusive nails, unplanned

planks, clumsily cut, gaping at the joints, angles defiant, lines abrupt—the whole affair better fitted to stand among rushes in "the marsh" of an olden hall, than upon a Brussels carpet in a modern drawing-room. Now I think it is but fair to admit that such uninviting forms are not inevitable to the Gothic style as a style, but rather belong to a special period or stage of development. When Lord Palmerston complained that Gothic interiors were dark, he did but confess to his own too limited experience. Every one acquainted with the later development of Gothic structures, knows full well that a house of glass can scarcely admit more light. And so of Gothic furniture; when contentedly rude, it may be of the rudest; but if it should desire elegance, no style can be more lovely. Take an ordinary chair: there is surely no obligation to stick to the Glastonbury form; and in a table, no one need be bound down to the object which still stands in the Chapter House of Salisbury. These ancient works are deservedly famed in archaeology; but it were unreasonable, for the sake of conformity, that improved mechanical appliances should be ignored, that advanced constructional and decorative modes should be reversed, or that our present increased capacities for luxury and enjoyment should be denied. As there are Gothic windows which admit a flood of daylight, so are there Gothic tables and chairs which can claim strict historic sanction, and yet are easy in the back, and pleasantly accommodating in seat and arms. But while we would thus plead indulgence for the style when treated with taste and judgment, we cannot applaud the course taken by certain modern designers and manufacturers. There is a zeal which even in so small a matter as a chair or a footstool may lack discretion.

Gothic revivals in furniture, as in architecture, differ widely among themselves in date and style. Pugin, among the earliest of leaders, was the latest in manner. He was an enthusiast for advanced decorative forms, which our living zealots in the cause might now deem as florid and corrupt. His designs for Gothic furniture for iron and brass, gold and silver work, are allied to Perpendicular and Tudor types. Two volumes of photographs, from sketches recently published, for the most part show like predilections. The designs of Mr. Pugin are vastly more ornate than the forms at present favoured by furniture manufacturers and their thorough-going patrons. Chairs, cabinets, and sideboards, as drawn by Pugin, partook of the elaborated detail of the decorative style in architecture. No space is left bare, repose is not permitted to any member of the composition; the panels are pierced with window tracery; Catherine wheels are turned in the piers of bookcases and sideboards; trefoils, quatrefoils, and the like, fill up spare corners; the back of a chair is a gable which carries finial crockets and pinnacles; the top of a bookcase is finished as a parapet against a sky, divided into battlements, decorated with pierced open work, or the Tudor flower. To my mind, there is exquisite beauty in these domestic Gothic works, as elaborated by Mr. Pugin; and where expense is no object, and there is a possibility of carrying out the whole of a house in consistency and completeness, I cannot but deem the result gained eminently artistic and agreeable. The imposing effect which Pugin obtained in the Houses of Parliament, few even of his opponents will call in question. Yet, to quote Mr. Gladstone in the Commons, the decoration has been overdone, and certainly the verdict of the country is, that the cost was exorbitant. At any rate, the public and the profession, since the zenith of Pugin, have gone back to earlier, simpler, and less costly styles. The Gothic mania, it must be admitted, is specially addicted to extremes; and, like bigots for rituals and Gregorians, Gothic lunatics are pushing their faith and practice to absurd extremes. But let all such "pernicious nonsense" pass; it certainly will not last; the time cannot be distant when these vagaries shall be hated as heartily as now they are loved. Happily it is not needful here to dwell on what may be subject of regret, for in the application of Gothic to daily uses, we readily find much of reasonable truth and unsophisticated beauty. The point worthy of remark is, the contrast of Pugin's

Gothic furniture with that which is now the rage. Pugin's style was often as late as that of Henry VII.; the Gothic furniture we meet with in the chief Art-factories in London dates back a couple of centuries earlier, to the reigns of John, Henry III., and the Edwards. This is justly deemed the best period, at least for Gothic in stone. Salisbury and Lincoln Cathedrals, Westminster Abbey, York and Beverley Minsters, which belong to this era, contain some of the choicest details and purest developments of Gothic Art. It would seem not unreasonable, then, that our designers and manufacturers should take as models the best examples of the best period.

A difficulty, however, deters the adoption of early styles, in the simple fact that five centuries ago there was of domestic furniture but a scant allowance, and of the little that might have once existed but few remnants survive to our times. In certain country districts the most ancient woodwork may be the village stocks! And some, indeed, of the modern Gothic furniture which has fallen under my notice might almost have been taken from such models, so utterly rude is its construction, so archaic its form, and so indifferent do its sharp angles show themselves to the unfortunate people who may have occasion, as lawyers would say, "to have, hold, use, occupy, possess, and enjoy" the fixture, with its casements and appurtenances. But, to speak seriously, the paucity of early domestic, or even of ecclesiastical furniture, presents obvious difficulties to designers which have led to error. What is not known becomes matter of conjecture, and in the absence of forms and facts, a wide field is open to caprice. I cannot believe, notwithstanding the ribaldry in which Gothic carvers were wont to indulge in stall-seats, that the grotesque styles which latterly have obtained currency are consonant with the spirit of that stone-wrought tracery which is altogether lovely. Certainly may be seen in London shops grotesque furniture more in keeping with a beer-cellar than with the drawing-room of an English gentleman. Quaintness, queeriness, and artistic ugliness should, to quote the words of Mr. Gilbert Scott, be used sparingly as grains of garlic for a piquant dish. Doubtless it may be admitted that the more there is of spirit and of force in design and execution the better; but Art, like greatness in human character, never shows more strength than in moderation. Extremes, especially extremes of ugliness, indicate something wrong. Early Gothic examples are on the side of beauty, and certainly have little fellowship with the unsightly and grotesque work of many of our modern revivalists.

But, though ancient examples of Gothic furniture are not so numerous as could be wished, they suffice to show the detail treatment and general spirit that inspired mediæval Art-workmen. The table in the Chapter-house, Salisbury, which belongs to the middle of the thirteenth century, may be quoted chiefly in illustration of the assertion that furniture of this date is too simple and rude for the increased luxury of the present day. The coronation chair, Westminster, also of the thirteenth century, received, as was natural in a work for regal service, greater decoration. Architectural details are in the woodwork pronounced. On the sides still remain quatrefoils and arcading of trefoil arches, and instead of the chamfer, beyond which our modern revivalists seldom go, mouldings, the pride of Gothic Art, are carefully cut. This chair, together with the glorious *retabulum*, may likewise teach the method and the manner in which Gothic woodwork was gilded and painted. There are here assuredly delicacy in detail and a sense of beauty which the painters of modern furniture would do well to emulate. When Gothic men were rude, it was from necessity, not as with our men, from affectation. True artists must always do their best, and reach forward to perfection. The commonest carpenter and painter of the twelfth and thirteenth centuries did as well as he was able; from our artists in days of Government schools of design more must be expected. Among early woodwork few specimens can show a more lovely piece of surface-decoration than a certain "chest from Clamping

Church," engraved in Shaw's "Ancient Furniture." The work is of the thirteenth century—of the same date as the triforium in Westminster Abbey. A comparison of the arcading in this chest with the arches in Westminster would suggest the conclusion, in itself probable, that furniture lagged behind architecture in period of development. The Glastonbury chair, though simple and with little ornament, comes down to a comparatively late date. This work, which finds at the present moment a *replica* in almost every London shop that affects the Gothic, is not earlier than the beginning of the reign of Henry VIII.; in other words, it dates no further back than the sixteenth century. Of the preceding century there are well-known examples, both in England and in France—among which should be enumerated the remarkable chair and sideboard of St. Mary's Hall, Coventry. In these examples we bid good-bye to the austere and bald styles too frequently now copied with aggravation, and have in their stead a full and free ornamentation, compounded of arches, quatrefoils, and foliage. The comparative paucity of early Gothic furniture has naturally set people on the search for foreign examples, and our designers, as our architects, have from France supplied gaps and deficiencies in historic developments. The Hotel Cluny is specially rich in Gothic woodwork. Shaw has copied from a MS. in the Imperial Library, Paris, a buffet of the fifteenth century, of the superlatively ornate style now seldom seen, save in the designs of Pugin. Du Sommerard, in his "Arts of the Middle Ages," engraves a noble episcopal chair of the fifteenth century, which bears on its back a grandiose composition of the Madonna in glory. Also he publishes, of the same century, a "buffet," or "dressoir," for the exposition of relics—a work in design and execution of utmost finesse and delicacy. The stalls in Amiens, as woodwork not surpassed in the whole world. Examples might easily be multiplied from Viollet-Le-Duc's volume. Altogether our Gothic revivalists have much to learn from France. It is, indeed, generally admitted that French Gothic furniture was supreme in delicacy of detail and finished execution—just the qualities which may best correct the rudeness to which it is the pleasure of our English designers now to revert.

I can scarcely conceive a task more agreeable for a gentleman of means, taste, and leisure than to set himself to the consistent decoration and furnishing of a Gothic villa. He will thus pleasantly exercise and extend his historic reading and knowledge of England's national Art. Not a few persons of cultured intellect, moved by ideas which range beyond common routine, have given themselves to this domestic dilettanteism. To artists especially the sphere thus opened to original conception and pretty conceit is peculiarly congenial and tempting. The knowledge painters possess is sufficient to save them from mere shop products. They can make their household furniture portions of themselves, creatures of their own brains. And when, as often happens, a brotherhood has grown up, one artist can design the wood, another paint the panels, and another contrive the metal-work. Such instances are known to exist, and I trust it is no violation of confidence to adduce examples which have come directly or indirectly to my knowledge. It is scarcely a secret that the Messrs. Skidmore were engaged by Mr. Birket Foster to execute for his house sundry articles of Gothic furniture, and we have seen both at Messrs. Hart's and Mr. Wilkinson's photographs of a piano designed for the same artist by Mr. W. P. Burton—the panels to be painted by an artist friend. The design of a bed, we believe, was suggested by a cot wherein lies little Nelly in the frontispiece to "Old Curiosity Shop." It will be remembered that the exhibition of the Water-Colour Society a year ago contained cherubs' heads, painted by Mr. Burne Jones for a piano which now adorns his dwelling. Several Gothic pianos may be met with in Art-factories, and among others is one specially rich with inlays now at Messrs. Erard's, part of a suite of Gothic furniture designed by Mr. C. Bevan for Mr. Titus Salt. This costly piano has decorative material and bright colour, after the manner of the ancient

tarsia. The woods now used in like works, at Messrs. Herring, for example, and elsewhere, consist of satin-wood, pollard oak, tulip-wood, purple-heart, hare-wood, &c. Embossed and illuminated leather carries out the enrichment consistently; and sometimes in sideboards and bedroom furniture encaustic tiles are appropriately introduced. Such combinations may be seen at Mr. Seddon's. This treatment tends to take from Gothic its nakedness and bareness. Works thus wrought become articles of luxury. A suite of Gothic furniture, prepared by Messrs. Cox and Son for a gentleman in the Temple, may be quoted as an example of the style deemed the right sort of thing for the *élite*. The material is polished deal; the period Early English, as marked by simple trefoil arches and corresponding detail. The chamfering and notching are picked out in brown and other colours, heightened with gold where enrichment is specially desired. The coal-scuttle, fire-irons, fender, and grate, ewer and basin, are designed in keeping with the period. The iron receives appropriate enamel decorations. Pugin's great principle of honest and visible construction has been observed throughout. Messrs. Harland and Fisher also give themselves with success to the design and manufacture of Gothic furniture and fabrics. Specially would we mention a mediæval carpet, the pattern whereof has been taken, on the suggestion of Mr. Burges, from a painting by Van Eyck. The tone is low and rich, as of ancient pictures on old glass. This is a point which Gothic people prize. In our search for novelty and originality we have come again and again upon the name of Mr. Burges. This well-known architect has played a prominent part in revived Art-manufactures after the Gothic style. The cabinet designed by him and decorated with grotesque paintings illustrative of the "Battle of the Wines and Beers," exhibited in the Mediæval Court, in 1862, and now in the Kensington Museum, has since obtained not a few imitators. The confidence implied in social intercourse alone prevents us from describing interesting and valuable Gothic works, in wood and the precious metals, familiar to us in the chambers of Mr. Burges. This sketch of what is doing were incomplete without mention of a Gothic piano and cabinet, which reliable rumour tells us have been painted in characteristic devices by their owner, Mr. Marks, an artist whose pictures in the Academy are mostly accentuated by mediæval quaintness and directness. The panels of the piano are sacred to serio-comic muses, and a fish swims out at one end, and a beetle crawls in at the other. Up the legs of the cabinet, it is said, curious creatures creep. On these works the words may be read, "John Marks made me." To show how wide is the diversity permitted to Gothic furniture, we may quote as a concluding example a cabinet executed by Mr. Crace. Instead of paint, is an inlay of woods. The forms are refined, the details delicate, and the whole composition has an elaborated Gothic beauty which Pugin would have loved. Such work cannot be cheap; the cost is said to be over £300; but though beauty is often no dearer than ugliness, a work of Art must always be estimated not by its pecuniary cost but by its real artistic value. Such things cannot be subjected to mere commercial considerations.

A concluding summary of the whole matter may be useful. In the first place, then, it is needful ever to remember the canons which Pugin laid down as sure corner-stones to Gothic revival. It is now on all hands admitted as an axiom that forms should be adapted to uses, that construction should consult strength and convenience. These utilitarian points being secured, then follow, in natural sequel, symmetry of proportion, beauty of line, surface decoration, and other enrichments needful to render the work agreeable to the eye as it is apt for daily use. In other words, ornament must arise out of construction, and be subservient to utility. Furthermore, decoration should be suited to material; thus it often happens that mouldings and other details which had their origin in stonework require modification when reduced to wood; hence architectural forms are frequently unsafe guides to domestic furniture. Likewise, it is important that the size of the decoration

should be apportioned to the scale of the structure to be decorated. A cabinet or sideboard is at once made coarse by a large sprawling pattern. The best Gothic ornament loved to be small, compact, symmetric, such ornament best preserves breadth of composition and the lines of general construction. A designer, as a composer of music, does well in the midst of decorations and variations to mark the simple melody, and keep to the key. These general principles, which commend themselves to reason and common sense, the artist of true intuition, trained to his special craft, will know how to vary so as to meet the necessity of each individual case. On the all-important subject of colour I have reserved no space to speak. It may, however, be worth while just to remark, that honest polychromy is now more than ever possible to domestic furniture, through the rich variety of coloured woods which commerce brings to our shores. The tones, concords, figured tissues, and transparent surfaces thus to be got are as tempting as they are lovely. Yet I cannot help remarking that in rich material there is a snare. I have generally found, for instance in Italy, that polychromy has been indulged to the injury of form; and the abundance and variety of marbles in that land have always seemed to me to operate to the prejudice of architectural light and shade. The cathedrals of Sienna, Pisa, and Florence confirm rather than refute this assertion. Giotto's campanile is the best justification of picture Gothic I know. It is wrought with the delicacy and minuteness of a shrine, or of a cabinet, and many of its details and enrichments might be transferred at once to woodwork. But, as I have indicated, polychromatic constructions and inlays are proved, even by the furniture now turned out of hand, to be insidious, dangerous, and often distasteful. I have seen sideboards, book-cases, and cabinets spotted as a leopard and striped as the skin of a tiger, or the pantaloons of a harlequin. In like manner I am bound, also, to say that painted decorations are apt to astonish by their strangeness, rather than to please sober taste by their propriety. Nevertheless, all that coloured inlays and painted surfaces require is judicious treatment. They have only to conform to the principles of construction, use, material, and artistic composition to become invaluable enrichments to articles of domestic furniture. Furthermore, in this final summary I would hint at the just balance which it is now more than ever needful to strike between stern precepts of historic precedent and that liberty which each artist has a right to claim for himself. In recent developments of Gothic furniture, in common with Gothic architecture, I cannot but think that artists, instead of liberty rightly so called, have indulged in licence. Young men who give but too palpable proofs that they have yet to master the first principles of Art have the conceit to display originality. Hence offensive monstrosities and illegitimate abortions. Now, the correction for such follies is best found in strict historic precedents. The reason and strength of the Gothic revival has lain in the reverent building up of ancient forms in their original beauty and truth. Still there is, as I have said, a liberty, which is the right of every age, and of each true man in that age. Finality is no more permissible in the sphere of Art than of politics. As stagnation is death, so is progression the only condition of life. Yet conservatism must lie at the base while reform moves on the surface; hence, as we have seen, historic precedent, the experience of the great masters in Art, afford the only sure footing for our onward steps. Thus, even in furniture, termed by the French "moveables," there is fixedness and firmness in adherence to established forms. Yet the new school will find the means to appropriate all things beautiful and true. The growth of our modern Gothic is like to the process of engrafting; to the old stock, strong and of deep root, may be added new buds and branches. The designer who through conscientious study has caught the true spirit will know how to vary, and yet not violate, ancient forms. The essential principles are fixed; just adaptation to advancing civilisation is the law of progression.

J. BEAVINGTON ATKINSON.

OBITUARY.

SULPICE PAUL CHEVALIER
("GAVARNI").

MOST of our readers have in all probability seen in the daily papers the announcement of the death, in November last, of this popular French artist, so long known as a humorist and caricaturist. We have had some wonderful men of this class in our country, Hogarth, and Gillray, and "H. B." Cruikshank, and John Leech, but Gavarni did not follow in the track of any of these; his pencil rarely ventured on the domain of politics, but was employed almost exclusively on the social life of Paris from its highest elevation to its lowest depths, which he sketched out in a manner oftentimes most ludicrously grotesque, and, where the occasion required it, with a pathos that could move to both sighs and laughter.

He was born in Paris in 1801. His parents being in humble circumstances, he found employment in the workshops of an engineer, where, it is said, his talent for drawing, which he had acquired by occasional attendance at a small drawing-school in the neighbourhood, caused him to be engaged in sketching professional plans and diagrams. He did not come before the world as an artist till he had reached his thirty-fourth year, when he appeared as a designer of costumes for books on the fashions. He abandoned this work to undertake the editorship of a journal called *Les Gens du Monde*; a series of satirical sketches of Parisian youth. This was followed by other works, those by which he is best known, *Charivari*, the French "Punch," *Les Enfants Terribles*, *Les Parents Terribles*, his *Maris Vengés*, and many more; these gave him almost a world-wide reputation. The revolution of 1848 brought him to England, where he published a series of sketches entitled "Gavarni in London," but he evidently did not understand the peculiarities of London life and society, and, as a consequence, these drawings were a comparative failure. On his return to France, a change seemed to have "come over the spirit of his dreams," and his pencil took a more sober, almost a religious turn, as in his *Marques et Visages*. As a book-illustrator, his designs for tales by Hoffman and the Canon Schmidt are of a high order.

"Gavarni" was a writer as well as an artist, and was the author of several stories and minor poems. From his early manhood his love of scientific pursuits in mathematics and mechanics never forsook him; and latterly he gave much time to a long-cherished scheme of aerial navigation.

ART IN CONTINENTAL STATES.

PARIS.—The following communication from Paris appeared somewhat recently in the columns of a daily newspaper:—"There is a gallery in the Louvre called *La Salle des Boîtes*, where valuable designs, that would be damaged if left exposed to the light, are framed in boxes, which are always readily opened for artists, and may be viewed by the public once a week—on Saturday, from two to four p.m. In all, there are forty-four of these *chefs-d'œuvre*—thirty belonging to the Italian, thirteen to the French, and one to the German school. No. 109 is the 'Head of a Satyr' that Michael Angelo sketched over the face of a woman which an artist had taken to him to correct. The original work in red chalk is distinctly visible underneath the profile of the great master. No. 110 represents St. Anne, with the Virgin on

her knees suckling the Infant Jesus. On the sheet on which this is etched are several words in Michael Angelo's handwriting, and other writing by some one else. This precious leaf is supposed to have been torn from an account book of the period."—Some time since mention was made of the elaborate decorative works executed for the Pavilion of Flora, the corner tower of the Tuileries facing the river, and the wing which will connect the pavilion with the gallery of the Louvre, both of which have been entirely rebuilt within a comparatively short period. The former notice had reference principally to the river front; the following refers to the façade looking upon the great court of the palace, and the Place du Carrousel, which has just been disencumbered of its scaffolding and thrown open to public view. The two stories of this building contain thirty-six niches, and each is filled with a statue. The following is the list of subjects with the names of the sculptors:—A Flute Player, by M. Lévêque; A Labourer, by Iguel; A Greek, and an Etruscan Warrior, by Gruyère; A Slinger, by Forgeot; The Wrestler, by Marcellin; Castor and Pollux, by Petit; Meleager, by Travaux; Adonis, by Allasseur; The Vintager, by Denécheau; A Roman, and a Frank Warrior, by Robinet; Mercury, by Chambard; A Fisherman, and a Shepherd, by Cavalier; the above are all on the lower floor. On the upper story of the building are the following:—Terpsichore, by M. Millet; Abundance, by Prouha; Minerva, by Maillet; Ceres, by Chattrousse; A Nymph, and a Naiad, by Salmson; Pandora, and Psyche, by Pollet; Female Bather, and Fisher, by Cabet; Hebe, and Daphne, by Oudiné; Melpomene, and Euterpe, by Crauck; Erigone, and Circe, by Schœnewerk; An Amazon, by Klagmann; Venus, by Loison; Clio and Erato, by Soitoux. These statues are executed in stone, but they were entrusted to eminent artists; fifteen of the sculptors engaged in this elaborate decoration have received all the honours that the Fine-Art juries have to give, four others are medallists, and only six are without such distinction.

CANADA.—A local journal, in reply to queries as to what the Board of Arts and Manufactures are doing in connection with the Great International Exhibition to be held in Paris in April next, states that "The sum left at their disposal by the Government to facilitate their operations was only four thousand dollars (£800 sterling); but, nevertheless, with this they have done much. They advertised for such articles as were likely to show the progress and worth of the Arts and industry of the province, and this announcement has been well responded to." It is said Lower Canada will make a good display. Upper Canada, to which the sum of four thousand dollars was also allotted, is bestirring itself, and there is reason to believe that both sections of the province will be creditably represented.—A fact of no little antiquarian interest has just come to light. The Abbés Lavergnière and Casgrain report having at last found the tomb of the great navigator Champlain, which has for centuries defied all attempts at discovery.

MAURITIUS.—On the 26th of September last a statue was erected in the centre of Port Louis to the memory of Adrien D'Epinay, a distinguished Mauritian, who, long engaged in obtaining for the colony many of those rights it now enjoys, "left the most positive proof of a noble disinterestedness and a high intelligence manfully displayed. Adrien D'Epinay was the representative of the colony in London at the time when it was on the brink of ruin through misfortune and misgovernment. He did not live to see the result of his efforts, but those who have profited by them have rightfully thought the time had come to pay him a debt of gratitude by a lasting memorial." The result is the statue unveiled by Lady Barkly, wife of Sir Henry Barkly, governor of the Mauritius, who was present with a large number of the principal inhabitants. The work, of which a fine photograph is before us, is sculptured by the son of the man whom it represents, M. P. D'Epinay, a young sculptor resident in Paris, who has already earned considerable reputation in his art. The figure is commanding in atti-

tude, and shows a finely modelled head with a firm and rather severe expression. But the *tout-ensemble* is unfortunately not a little marred by the injudicious arrangement of the hands; both have their fingers outspread, one on the breast, the other in advance of the body. This probably was D'Epinay's manner when addressing an audience, as he is represented, but it is most fatal to the elegance of the sculptured figure. He died in Europe, whither he came in the hope of restoring his health, in 1840, and in the forty-sixth year of his age, bequeathing to the town of Port Louis, to which his remains were carried for burial, his library of three thousand volumes. The statue, we understand, was modelled from one or two existing portraits; for he died when his son was so young that he retains little or no recollection of the father to whose public worth he has been called upon to pay a sculptor's homage.

THE SPIRIT OF LOVE AND TRUTH.

FROM THE ALTO-RELIEF BY JOSEPH EDWARDS.

THE works of this sculptor, of which engravings have at various times appeared in the *Art-Journal*, as 'Religion consoling Justice' (1856), 'The Last Dream' (1858), and 'A Vision' (1864), can scarcely have failed to make his name familiar to our readers, and must have impressed them with a high opinion of his talents and of the elevated use to which they are applied. His mind is evidently of a tone that associates it more with the unseen and ideal, with the world of spirits, than with the world of mortals.

The small alto-relief of which an engraving is here introduced is another example of the sculptor's artistic idiosyncrasies, as they may be termed. It forms a portion of a chimney-piece, and as the sculptor was limited to a space of about fifteen inches by six inches, he was compelled to arrange his designs according to the limits at his command; this accounts for the shape which it takes. The 'Spirit of Love and Truth' appears crowned with a star, and encircled by a halo of stars, in the midst of a dawning celestial light; in which light she is represented as floating with a sense of serene but triumphant joy, while she looks upward praying to the Godhead that Love and Truth may evermore diffuse their brightest and holiest influences on the sons and daughters of earth. To these children of the lower world, whom she is leaving, she bequeathes a legacy of love and wisdom, the band held in her outstretched hands, whereon is inscribed the motto, "Ever let Love and Truth prevail;" a message, or counsel, so beneficent and godlike that, if universally comprehended and acted upon, it would change a world of evil and sorrow into a garden like that of Eden, and cause it to abound with pleasures bright and unalloyed, such as might not unworthily typify those that the pure in heart and the peacemakers shall inherit in a world above.

Looking at the design from an Art-point of view, that is, without regard to its symbolical meaning, it is one of great beauty; the face of the 'Spirit' is finely modelled, and the expression is noble. Great freedom is exhibited in the flow of the luxuriant masses of hair, and yet more in that of the inscribed band, the arrangement of which is easy and perfectly flexible, as if gently acted upon by the current of air through which its bearer is passing.

The sculpture is executed in the finest white marble: it was in the exhibition of the Royal Academy last year.

MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY.—The Queen having given her sanction to the new regulations for the future government of this institution, they will immediately come into operation, probably before our *Journal* is in the hands of the public, as the election for Academicians takes place in June and December, and there are two vacancies in this class of members to be filled up. The new rules will cause no alteration in the number of Academicians, but they affect the number, nomination, election, and governing position of the Associates, the *minimum* number of whom will remain, as it now is, at twenty, but may receive such indefinite additions as from time to time may be considered advisable. A grievance long felt by artists desirous of admittance into the Academy is also to be removed: instead of the plan they have hitherto been compelled to adopt, that of inscribing their names in the "Candidates' Book," all now required is, that the candidate be proposed and seconded, in writing, by some two Academicians; the election will then be made from the printed lists of all the candidates. A majority of those present at an election may demand the names of the voters for the respective candidates. Under the new code of laws Associates have the privilege of always voting. The election of this class of members will take place in January of each year, but though their number is not limited, only twenty will be at any time entitled to receive pensions.—The "Life School" of the Academy, against which so many complaints have been long urged, has undergone a reform by the appointment of a Curator to superintend, under the charge of the Visitor, the students in that school, and to direct their labours. The former will remain with the pupils while the model sits, six evenings in the week: this practice has long prevailed in the Antique School and the School of Painting. The Visitor, always one of the Royal Academicians, will not be expected to attend more frequently than three times in the week, but his fee, or remuneration, will remain the same as now. Mr. R. S. James, a first-class "life" student of the Academy, and one of the teachers of drawing in University College, has been named Curator.—The annual distribution of medals took place on Monday the 10th of December. There was a full attendance of Academicians, Associates, and students. Sir Francis Grant, who occupied the chair *ex officio*, accompanied the formal presentation with appropriate remarks and gracefully turned compliments. The tone of his address was kindly, and several of its passages raised from the students' benches applause. Regret and astonishment were expressed that the prize for the study of Architecture had, for three years, obtained no competitor. After the ordinary routine, the newly-elected President appropriately opened his first address to the students by a fitting tribute to the erudition, judgment, and gentlemanly bearing of his predecessor, Sir Charles Eastlake, whose loss was specially felt on these occasions. He then dwelt on the advantages of intellectual culture and general accomplishments, which were sure to reflect corresponding refinement in a student's pictures. In like manner he urged on his hearers the culture of high mental tone and gentlemanly feeling, as conducive to success in their future career. He condemned the practice of Sunday work. God's blessing could not be looked for when His laws were broken; and even taking

lower grounds, jaded powers needed a day of rest. Sir Francis Grant proceeded to say that students in the present day, possessing greater advantages than in former times, more would be expected of them. Among these advantages were improved means of study within the Academy, and also the aids which the accumulated collection of master-works in the National Gallery was calculated to afford. The President recommended the study of Raphael, Titian, Correggio, Claude, &c., among the old masters, and of Reynolds and Turner in the English school. Through the study of historic Art, the mere passing fashion of the day might receive correction. Pre-Raphaelite paintings, however admirable for colour and devotional expression, he could not deem fit subjects for imitation. Sir Francis Grant then continued, there was for all of them one special cause of congratulation. It was true that notice had been received to quit Trafalgar Square; but the Academy had obtained another site, equally good, where they would be able to provide exhibition-rooms, well lighted and double the extent of the present. It would be wrong to infer that in consequence the Academy would hang an inferior class of works. The high quality of the exhibition would be maintained, yet he hoped that every picture accepted on its merits would gain a place. He could assure his hearers that the inevitable exclusion of so many good pictures had occasioned the Academy sincere sorrow. They (the Academicians) could scarcely expect long to enjoy these benefits, the boon would be for the students. In conclusion, Sir Francis Grant said he should be most happy personally to assist the pupils. Every student of the Academy might come to him as President without introduction.

HOUSES OF PARLIAMENT.—Mr. Cope, R.A., has, according to a statement made by one of our contemporaries, received the promised retrospective and increased remuneration for the pictures painted by him in the Peers' Corridor of the Houses of Parliament. Mr. Herbert, R.A., had, we believe, his account "settled" some time since, including cash for sketches not yet wrought out, though Mr. Gladstone's Committee of the Commons recommended that the artists employed should not be paid anything in addition till the whole of their works were completed. Mr. Maclise, R.A., whose two noble pictures stand out prominently among the triumphs of British Art of the nineteenth century, has, it is understood, obtained nothing of the retrospective payment, and nothing for sketches made for pictures intended for the Royal Gallery. Rumour says that the "Houses" have received the last of his labours, as he has resolved to work there no more. And no one ought to feel surprised at his determination; he has done quite enough—more than enough—for his fame, and is fully justified in finding a more liberal market for his talents than the controllers of the national exchequer have proved.

NATIONAL GALLERY.—Application will be made to Parliament during the forthcoming session, for power to purchase Archbishop Tenison's library and school, and the parochial schools of St. Martin in the Fields, and to appropriate their sites to the purpose of enlarging and improving the National Gallery.

BRITISH INSTITUTION.—The Directors of this Institution have just issued a circular announcing their intention to hold another exhibition of Modern Works, opening in January, but for a short season only, their tenancy of the premises expiring on Lady-



DRAWN BY F. R. ROFFE

ENGRAVED BY F. A. ARTIST

THE SPIRIT OF LOVE AND TRUTH

FROM A DESIGN BY JOSEPH EDWARDS.

EXECUTED BY HIM IN MARBLE FOR M^{RS} S. C. HALL.

LONDON VIRTUE & CO.



day next. This decision of the directors is in considerate compliance with a requisition signed by a numerous body of artists, who, on the receipt of the Directors' circular some few months since, stating that no exhibition would be held this year, unitedly suggested the holding of an exhibition opening at the usual time, but terminating about the middle of March. Pictures have to be sent in on the 2nd and 3rd of January, and sculpture on the 9th inst.

THE GRAPHIC SOCIETY held its first *conversazione* of the season on the 12th of last month; the dates of the others are Jan. 9, Feb. 13, March 13, April 10, and May 8. Mr. J. H. Foley, R.A., is President for the year, and Mr. C. C. Atkinson continues his services as honorary secretary. The new members elected are:—*Painters*—Frank Holl, jun., and E. J. Poynter. *Sculptor*—Thomas Woolner. *Architect*—Alfred Waterhouse. *Engravers*—Charles J. Jeens and Thomas Vernon. The following have been elected "Literary and Scientific Visitors" for the year:—Professor Ansted; Professor Babbage, F.R.S.; J. W. Bazalgette; Wilkie Collins; G. Godwin, F.R.S.; Charles Hutton Gregory; Rev. G. Hamilton, M.A.; William Haywood; Professor Huxley, F.R.S.; John Cordy Jeaffreson; Professor Morley; H. Murray, F.S.A.; Thomas Page; Dr. Percy, F.R.S.; Professor Sharpey, M.D., F.R.S.; Dr. Sibson; Palgrave Simpson; Samuel Smiles; Ralph N. Wornum; and B. B. Woodward.

RESIDENTS FOR A TIME IN PARIS will thank us for information how and where they may obtain valuable, correct, and comprehensive instruction in Art. It is known that Paris affords peculiar facilities to Art-students; but they are not readily available to those who are only occasional residents there. The Government schools, though by no means exclusive, are not freely open to sojourners; while the more advanced "establishments" present formalities that deter neophytes, and demand a course of study too severe, perhaps, for the amateur. Moreover, the young learner, though able to comprehend the universal language of Art, may be unable to converse in a foreign tongue. There are other reasons that prevent the great advantages for instruction that Paris supplies from being practically useful to those who are there but for a time. Residing at No. 200, Boulevard Malesherbes, is a lady, Mdlle. Fanny Chéron, well acquainted with England, who has classes for teaching drawing, painting, and their several "attendants," which it would be difficult to find surpassed anywhere. As one of the best pupils of M. Belloc (the long-renowned and estimable master of the Ecole de Dessin), she was well grounded in all the technicalities to which her natural abilities gave force. Her reputation has been sustained at several leading exhibitions; and she is assisted and counselled by one of the most esteemed artists of France—M. Galbrund, who instructs in the school. The atelier in which she receives and teaches pupils is in a central part of Paris—Rue Bochart de Sarony. It would be impossible to find anywhere "classes" better arranged and managed. Those who desire to profit by the immense Art-resources which Paris supplies, will do well to consult that lady as to the course they ought to adopt. She speaks and writes English with facility, and of her entire competence to perform the task she undertakes, there are abundant "testimonials" from the first "authorities."

ALGERIAN SCENERY.—Messrs. Day and Son have published a chromo-lithograph from one of those sketches of landscape

scenery made by Madame Bodichon in Algeria, of which we have spoken in times past. Its title is 'Algiers from Kubah.' The city is dimly visible across the blue waters; in the foreground is a long-robed native descending a hollow leading to the plain beyond; the figure dwarfed into a pigmy by the enormous height of gigantic canes growing by the road-side. The picture has a singular appearance, and is interesting if only for its remarkable natural representations.

THE ARTISTS' AND AMATEURS' SOCIETY, at a meeting held on the 1st of December, elected Dr. Hamilton president for the ensuing year, in room of Mr. W. Bennett, who retires. The Society's first *conversazione* of this season is fixed for Feb. 7th.

LAMBETH SCHOOL OF ART.—The gold and silver medals, now called Queen's prizes, awarded to the students of this school, were distributed on Tuesday evening, the 11th ult. Mr. Tom Taylor read an excellent paper on the influence of Fine Art teaching on the artizan population of the neighbourhood. In 1866, this school took three of the ten gold medals offered to all the schools in the country, one hundred in number; and those are certainly the three highest, one for the best model of the living model, a silver medal for the second place being awarded in this stage also for the best drawing from the antique, and one for the best figure design. Of the hundreds of works sent in by the schools, those contributed by Lambeth were alone mentioned in the report of the Examiners. At the Royal Academy also, its students have made a high name in 1865. The gold medals for Historical Painting and Sculpture, and two silver medals, were taken by Lambeth men. In 1866, four silver medals were also carried off by them. But while this school is so remarkably successful in these high walks of Art, it fulfils the duties that are to be fairly expected from a School of Art. It has a very large class of artizans, and it gives to our manufacturers as many well-trained designers and practical designs as the central school itself. Yet the total Government aid received by the committee last year was under £100, a sum which contrasts very strongly against the huge amounts absorbed by the South Kensington Central School. In 1865 these were nearly £5,000, in addition to about £2,000 received from the public as fees, &c. The progress of the Lambeth School, which owes its success mainly to the judicious management and artistic teaching of Mr. J. Sparks, its head-master, illustrates the working of the South Kensington system. Under the old plan of awarding to the schools on the judgment of travelling inspectors, it did as well as any other school, nearly always taking the full number of medals allowed to be given. Under the next system of payments on results, it more than held its ground. But since the more recent minutes, which leave more freedom of action to the master, this school has achieved most astonishing results. But they have been won by ignoring the Government plan of instruction altogether, and by enduring the financial starvation with which all the schools that are honestly doing their work in artizan districts, are now rewarded.

THE POLYTECHNIC INSTITUTION.—A curious illusion, known in Paris as *La Tête décapitée*, has been very successfully reproduced at the Polytechnic, by the enterprising and indefatigable managing director, Professor Pepper. The ingenuity of the trick has attracted wondering crowds in the French capital, and will no doubt do the

same here, for it far transcends all the attempts at "singing busts" and "talking heads" that have preceded it.

IMITATIVE JEWELLERY.—At the industrial exhibition very recently held in the Agricultural Hall at Islington, our attention was attracted to a case which contained a large and varied collection of what was entitled "Imitative Jewellery" of an unusual character, the production, not of a working goldsmith, but of a working optician. A careful examination of the contents of this case showed that these were indeed works of no common order; and, on inquiry, we ascertained that they were *bonâ fide* executed by a young man, Mr. John Jeffreys. It is an act of simple justice to record and direct attention to the singular merit of his imitative gold jewellery, which is executed with such skill that it may endure a comparison with genuine goldsmiths' work of great excellence. Mr. Jeffreys introduces imitative gems of much beauty, of which the best are made and cut in Venice, while others are of French manufacture.

PICTURE SALES.—Messrs. Christie, Manson, & Co., sold last month at their gallery in King Street, St. James's, a small but well-chosen collection of pictures, by order of the trustees of some gentleman whose name did not transpire. Among them were the following:—'The Cavalier' and 'The Trooper,' the pair by J. F. Herring, C. Baxter, and H. Bright, engraved in the *Art-Journal* for last year, 325 gs. (Marshall); 'Landscape,' with peasants and sheep under an oak-tree, J. Linnell, sen., 345 gs. (Flatou); 'Scene from *The Legend of Montrose*,' formerly in the Redleaf Collection, and engraved, F. Stone, A.R.A., 105 gs. (Grant); 'Tenby Bay,' painted in 1849, C. Stanfield, R.A., 450 gs. (Flatou); 'Landscape,' with sheep, painted in 1862, T. S. Cooper, A.R.A., 140 gs. (McLean); 'The Reaper,' painted in 1863, T. Faed, R.A., 230 gs. (White); 'Red Cattle of Upper Brittany,' Mdlle. Rosa Bonheur, 340 gs. (Wardell); 'Marie Antoinette parting with the Dauphin,' E. M. Ward, R.A., 210 gs. (Graves); 'Cottage Piety,' T. Faed, R.A., 600 gs. (Flatou); 'The Bay of Baïre,' painted in 1854, C. Stanfield, R.A., 140 gs. (Gambart); 'Faust and Marguerite,' H. O'Neil, A.R.A., 90 gs. (Vokins); 'Where the Trout lie,' F. R. Lee, R.A., 95 gs. (Vokins); 'View on the Scheldt,' painted in 1858, E. W. Cooke, R.A., 280 gs. (McLean); 'Sophia and Olivia,' C. Baxter, 115 gs. (Grindlay); 'The Cataract,' E. Gill, 110 gs. (James); 'Cattle-drivers and Deerstalkers Meeting,' H. Bright and J. F. Herring, 140 gs. (Marshall); 'Coast Scene,' painted in 1864, J. T. Linnell, 130 gs. (Lesser); 'Threading Grandmother's Needle,' Duverger, 94 gs. (Grindlay). The sale produced about £5,000.

PARIS EXHIBITION, 1867.—The Imperial Commission for the Paris Exhibition of 1867 have notified to the British Executive Commission that they have sanctioned the establishment of an International Club within the precincts of the Champs de Mars, that all the arrangements with reference to it have been conceded to Mr. Carrey, 26, Boulevard des Italiens, represented in England by Mr. Lamarre, 51, Lower Belgrave Place, and that no other establishment of the kind is in any way recognised by the Imperial Commission.

AN EXHIBITION OF PAINTINGS, DRAWINGS, AND PHOTOGRAPHS, purporting to be that of the prizes of "the City of London and National Art-Union," is now held in the Strand. These prizes consist of water-colour drawings, photographs, and a few

pictures. In the catalogue there are "names"—as Turner, Roberts, Duncan, Prout, and a few others; but we see nothing on the walls equal to the usual character of the works of those artists. The drawings generally are deficient of form, colour, and force, and there are not any which in our judgment a prizeholder would be gratified in possessing.

PHOTOGRAPHS OF CANTERBURY CATHEDRAL.—A charming series of views of this venerable structure—perhaps the most interesting of British cathedrals—has been recently issued by Mr. Frank Mason Good, of the Minories. We have more than once had occasion to comment on the great merit of works produced by this artist. They exhibit sound judgment as well as matured skill. He is obviously a student in the best school—that of nature; and has often sought and found kindred subjects in the most attractive scenery of England. Here, however, he has aimed at a purpose scarcely less important—to produce miniature copies of an edifice that use has rendered sacred during many centuries, and which remains a monument in close association with the history of those kingdoms. There is scarcely a portion of it that we do not here find copied with exceeding accuracy, and the very best effect. The series may be a treasure-store to thousands.

COLOURED TEXTS.—Among those novel and very agreeable acquisitions for churches, school-rooms, &c., few or none are better than those which Mr. Marchant designs and Mr. Warne publishes. They are charming examples of chromolithography. The texts are judiciously selected; and as specimens of various kinds of letters—all kinds, indeed—they are unsurpassed in merit and in interest.

ART IN THE COMMON COUNCIL.—An effort has been made, but not successfully, to obtain from the Corporation of the City of London, a sum of £5,000, for a picture painted by a Mr. Alexander Melville, an artist with whose works we confess we are not acquainted. It represents the ceremony of presenting the freedom of the City to the Prince of Wales, and is described as 15 feet long by 10 broad; containing 582 figures, "of which 482 are absolute portraits." It may be a picture of great merit, independent of size; we cannot tell: some of the Common Council (and no doubt they are "authorities," having seen it) seem to think it is. But £5,000 is a large sum, and of the artist we can only say, we wish he may get it; and we trust if so good a chance shall come to him, that it will be according to his deserts.

THE LATE CHIEF BARON has delivered a Lecture at King's College, on Photography, to the members of the London Photographic Society. Its venerable and estimable President has long been a lover, and to some extent a practiser, of the art. Long may he live to continue a career of usefulness that has, in many ways, benefited mankind during nearly the three-parts of a century.

ST. MARTIN'S SCHOOL OF ARTS.—On the evening of November 29th a distribution of prizes was made to those of the students whose works were considered the most successful; and there was at the same time an exhibition of models, drawings, and sketches by the pupils. The studies from the life were not numerous, and those that were exhibited showed some of the infirmities of that stage of studentship which has yet much to accomplish. A very minute finish with the crayon has been too much the rule in our schools, especially where the end in

view has been painting; and when we know instances of admirable draughtsmen who have never done more than acquire a very masterly power in stripping a figure, we look for comparisons and results beyond our own school. It must, however, be said that a few years ago we could not have seen in a district or branch school of this kind such studies as were shown here. There were life studies by Williams, and others by Robinson; especially a draped head by the latter, executed with taste, and showing in comparison with the figure drawing by the same hand how much more attention had been given to the head than the figure. For this the national bronze medal was awarded. To Reich, for a drawing from a *discobolus*, the national medal was presented; and to Johnson, a prize of books, for a study from the 'Fighting Gladiator'; and to Williams, also a prize of books, for a drawing from the same statue. The casts in the room were some of the best that could be selected, being the Dancing Fawn, the Discoboli, the Fighting and the Dying Gladiator, &c. In other institutions which we have had opportunities of visiting, the predilections of the majority of the students seem to have been in favour of design and industrial Art composition; here the feeling prevails for fine and illustrative Art; thus in ornamental design the essays were few. With the drawings a variety of sketches were shown, of which some of the subjects, although well chosen, showed those weaknesses which are always discernible when sketching supersedes drawing and study. This school is situated in Castle Street, Long Acre, and on the occasion of the distribution an address was delivered by Mr. O'Neil, A.R.A.

M. BELLOC.—We lament to record the death of the estimable and accomplished Director (during nearly half a century) of the "Ecole de Dessin," Paris. His loss is a national affliction.

MESSRS. VIRTUE, shortly before Christmas, gave an "entertainment" to the numerous persons in their employment. The occasion was the opening of their new business premises in the City Road, an extensive building that has been long in progress, containing all modern appliances for preserving the health and promoting the comforts of the workmen; well lit, and well ventilated, with ample room for all the operations of the large establishment. The chair was taken by Mr. William Virtue (in the absence from London of Mr. J. S. Virtue), and Mr. Deputy Virtue, the father, attended, with other branches of his family. Both addressed their workmen as their "friends"—as indeed they are—Mr. Virtue, Sen., pointing out to them that prosperity is ever the sure reward of temperance, industry, and morality; and Mr. William Virtue, dwelling with strong emphasis on the impressive truth that the interests of the employer and the employed are identical. He referred with justifiable pride to the fact that many of the men then in the works were the sons of those who began their labour there, and congratulated the workmen of the firm no less than the heads of it, that a mutual good and wise feeling had made the one the cordial allies of the other, stimulating them to work for mutual advantage. The evening was happily spent. It is pleasant to record such a "gathering," and to add that a hearty and affectionate Address, delivered by one of the foremen, was cordially and warmly responded to by those who gladly admit the duty of careful ministry to the best interests of the persons they employ.

REVIEWS.

TWO CENTURIES OF SONG. With Critical and Biographical Notes by WALTER THORNBURY, Author of "Haunted London," "Greatheart," &c. &c. Illustrated by Original Pictures of Eminent Artists, Drawn and Engraved especially for this Work; with Coloured Borders Designed by HENRY SHAW, F.S.A., &c. Published by SAMPSON LOW & Co., London.

This is unquestionably one of the most elegant "gift books" the present season has produced. It has fewer illustrations than some others, perhaps, but the general "getting-up" is excelled by none. The "Two Centuries of Song" is a selection of lyrics, madrigals, sonnets, and other occasional verses of our principal poetic writers within the last two hundred years, including some of our contemporaries. The selections generally are judiciously made; but yet Mr. Thornbury need not have apologised for "the omission of many eminent names" if he had limited the re-duplication of some, and have substituted others. Of Herrick, for instance, we find seven examples—all excellent, certainly; of Matthew Prior ten; and of Sheridan five. A less number of each of these would have enabled the editor, without trespassing on his limits, to have included in his list some now absent from it, who well deserved a place in these delicately ornamented pages, far more even than two or three to be found here.

The illustrations are nineteen in number, engraved by Harzal, Linton, Thomas, O. Smith, and Palmer. H. S. Marks's 'Paying Labourers' is a clever outline sketch of mediæval character; 'Milton's Home,' by E. K. Johnson, is an elaborate drawing, in which the poet, one of his daughters, and a young man seated in a *nonchalant* attitude, make their appearance; the late T. Morten's 'Chamber Music' is a rich and most pleasing composition, though rather heavily engraved—a picture that makes us mourn the loss of this accomplished artist; 'Phillis,' by G. Leslie, might almost be taken for a design by Holbein or L. Cranach—a compliment to which we presume he will take no objection; 'Sunset by the Sea' would be perfect if Mr. Harzal, the engraver, could but have given more atmosphere to his clouds and distance, they literally hang over the foreground; 'The Little Gossip,' by G. H. Thomas, is sketchy, but brilliant with light; W. Small's 'Colin and Phoebe' is a charming bit of landscape, delicately pencilled; so, too, is Wimperis's 'First Primroses,' and, better still, his 'Home, sweet Home,' and 'The Whispering Well,' both capital engraved by Palmer; J. Wolf's 'Indian Landscape' and 'Baffled,' are true in character and graceful in design.

Mr. Shaw's borders are just such as one might look for from an artist who has made ornamental design his special study; that is, they display great taste in the arrangement of floral forms; occasionally, perhaps, they are a little overloaded, and look rather heavy. The size of the page, however, is too contracted throughout; if more margin had been allowed, this heaviness would be less apparent.

Mr. Thornbury may be congratulated on having his name imprinted on the title-page of what we repeat is one of the most covetable gift-books of the season.

IDYLIC PICTURES. Drawn by BARNES, MISS ELLEN EDWARDS, PAUL GRAY, HOUGHTON, R. P. LEITCH, PINWELL, SANDYS, SMALL, G. THOMAS, &c. &c. Published by CASSELL AND Co., London.

The pictures, and a portion of the verses which accompany them in this profusely ornamented book, have previously appeared in Messrs. Cassell's well-conducted periodical, the *Quiver*—certainly one of the best cheap publications in existence. The majority of the illustrations in it are so good that there could be no difficulty in making a selection worthy of being printed on thick cream-coloured paper, as they are in this volume. Fifty various subjects are here given, from the drawings of artists whose

names are in good repute as book illustrators. From two of them we shall see no more work: the labours of Messrs. Morten and Paul Gray have recently been closed by death, and their clever pictures will be missed in future publications which recognise Art as one of the elements of attraction. To the little poems we find the names of Walter Thornbury, Clement W. Scott, whose initials only are appended to many others, Tom Hood, John Plummer, Bonavia, L. Fyvie, D. P. Starkey; but the larger number are published anonymously, or with initials we do not recognise. We can commend "Idyllic Pictures" as worthy of being presented, and received with cordial thanks.

LAYS OF ANCIENT ROME. By LORD MACAULAY. With Illustrations, Original and from the Antique, drawn on Wood, by GEORGE SCHARF, JUN. Published by LONGMANS & Co., London.

A miniature edition of the larger work published by Messrs. Longman, which has had a wide circulation, and of which it appears to be an exact copy, printed on a reduced scale by, we presume, the process known as the "indiarubber process." It saves the cost of re-engraving blocks and resetting type, for a page of any book may by this means be altered in size, transferred to stone, and then printed. It has, however, this objection, that the type so transferred does not always print evenly; that is, a line, or sometimes only a word or two, is fainter than the rest, or is rather blacker. These minor defects, however, would scarcely be noticed but by practised eyes, and we should not have adverted to them except to point a method of reproduction which enables a publisher to give the public the benefit of a valuable, and in its origin a costly, volume at a comparatively cheap price, as in these famous "Lays of Ancient Rome."

THE STUDENT'S TEXT-BOOK OF ELECTRICITY. By HENRY M. NOAD, PH.D., F.R.S., F.C.S., Lecturer on Chemistry at St. George's Hospital, Author of "A Manual of Electricity," &c. &c. With Four Hundred Illustrations. Published by Lockwood & Co., London.

In what respect Dr. Noad's "Text-Book of Electricity" differs from his larger volume, the "Manual," we do not know; it is, probably, something approaching to a condensed form of the latter. At all events, the abridgment, if it be such, seems ample enough to satisfy the requirements of a student of a science to which the discoveries and the applications of the last few years have given wonderful and increased interest. The subject in all its bearings appears, so far as we can judge, to be handled in a comprehensive yet intelligible manner.

THE ART OF WOOD-ENGRAVING. A Practical Handbook. By THOMAS GILES. Published by WINSOR AND NEWTON, London.

Messrs. Winsor and Newton's "shilling" handbooks about Art are multitudinous, embracing almost every topic of which the subject admits. We have never been among the number of those who believe that Art of any kind may be practically and thoroughly acquired by books: the most that may be expected from them are certain somewhat indefinite theoretical ideas or suggestions. A pupil standing at the elbow of an artist at work will learn more in a few lessons than by reading a whole library of treatises more or less learned. As a matter of course, "rules" may be taught by printed pages, but the application of those rules must be gained mainly by observation—by the "seeing of the eye." It is this opinion which always makes us slow in recommending handbooks or guides as a substitute for the master. Where, however, such cannot readily be obtained—and there are few places in these days where no such aid is procurable, especially with all the existing schools of Art—a certain amount of information may be derived from such little manuals as Mr. Giles's. He is a practical wood-engraver, and explains clearly the elementary principles and practice of his art.

DIVINE AND MORAL SONGS FOR CHILDREN. By ISAAC WATTS, D.D. Illustrated in the New Graphotype Engraving Process. Published by NISBET & Co., London.

In the January number of the *Art-Journal* for the present year we gave a description of a process of engraving, introduced into this country from America, to which process the name of "Graphotype" had been given. Our notice was accompanied by a specimen from a series of drawings made to illustrate Watts's well-known "Songs for Children;" the book now before us. It is quite unnecessary to repeat what we then said as to the new art; except to remark that wood-engraving in its highest development is not likely to be superseded by graphotype. Except in two or three of these illustrations—and especially in one, "The Moon shines full at His Command," designed by D. C. Hitchcock, which is most clear and brilliant—the result is not remarkable; though sufficiently satisfactory for ordinary book-work or other illustrated publications. In the border-ornaments surrounding each page of verses the process appears to meet its requirements more successfully; that is, the designs come out sharply and effectively, yet wanting the grace of delicacy in the lines. The majority of the subject-pictures, the headings, borders, tail-pieces, &c., are by Mr. H. Fitzcock, who is the manager, we believe, of the company styled "The Graphotype Engraving Company." Messrs. H. Holman Hunt, W. Cave Thomas, J. D. Watson, G. Du Maurier, the late T. Morten, H. K. Brown, Marcus Stone, and others, are also contributors. This edition of poems which, it is presumed, will never go out of fashion, may expect, as it deserves, popularity.

TWO HUNDRED SKETCHES, HUMOROUS AND GROTESQUE. By GUSTAVE DORÉ. Published by F. WARNE & Co.

Here is a volume of fun for those who like it, as no doubt many will. The book is rich in humour, and the subjects chosen are such as may be considered universal; the originals may be French, but their prototypes are found all the world over. The wit is often broad, but never offensive; the grotesque in no instance approaches, does not even border on, the indelicate. The artist is a wonderful man; these prints may be regarded as his playthings; they are the trifles of genius, and form singular contrasts to his more serious works. The book will make merry many a home at Christmas.

THE SPIRIT OF PRAISE: a Collection of Hymns, Old and New. The Engravings by the BROTHERS DALZIEL. Published by F. WARNE & Co.

This is a superb volume, "got up" at great expense, and with much labour; some of the illustrations are partially gilt; the initial letters are in colours; red lines go round the pages; it is printed on "rich" paper, and gracefully, nay sumptuously, bound. Perhaps it is, therefore, the book of the season, for Messrs. Dalziel are also the printers, and seem to have exhausted all their resources to give it value. It contains fifty engravings on wood, all of rare excellence; indeed, they may be classed among the very best the firm has produced in modern times; some of them we might select, and probably may do so, as examples of what the English draughtsman and engraver on wood can do when he is restricted by no limits as to cost. Messrs. Dalziel have long held a very high place among British artists; it is more than sustained by this exquisitely beautiful work. We believe they here carry the art as far as it can ever go.

NOOKS AND CORNERS OF ENGLISH LIFE, PAST AND PRESENT. By JOHN TIMBS. London: GRIFFITH AND FARRAN.

Few men living have done better service to literature than the honoured veteran whose name stands on the title-page of this agreeable and useful book. The volumes he has issued extend in number to considerably over one hundred, and the period of his labours reaches very nearly to half a century. His books have

not been merely for a season; they have treated subjects that are for all time; and if not in the strictest sense original, they are compilations inferring great industry and large tact. In any one of them he has brought together an immense amount of knowledge; often saving a world of work to the searcher, and giving "short cuts" to thousands. The title of this book suggests its contents; it is worthy more extended space than we can this month accord to it.

THE POETICAL WORKS OF LONGFELLOW. Published by F. WARNE & Co.

It is only requisite to say that this volume is beautifully illustrated, printed, and bound. In excellence it corresponds with the contents, and that is saying much. It has no original matter, if we except a somewhat clumsily written preface; but it contains the whole of the immortal compositions, including translations, of a poet who is second to none of the century, and is as popular in England as he is in America; for, of a truth, he belongs to the English as fully as he does to the Americans. His poems will live as long as the language in which they are written, to delight and teach the millions upon millions who speak the Anglo-Saxon tongue.

SCENES FROM THE LIFE OF ST. PAUL. By the Rev. J. S. HOWSON, D.D. Illustrated by PAULO PRIOLO. Published by the RELIGIOUS TRACT SOCIETY.

A deeply-interesting book; ably written and well illustrated. The title indicates the subject and its treatment. It may be read with delight not only by the Christian, but by lovers of "sensational" stories, for the "adventures" are akin to those of romance. The Tract Society are by no means content to give us the "dry bones" of religion, but aim to make it attractive, nay, even exciting, while aiming to accomplish the holiest purpose that can influence and stimulate mankind. These remarks apply to two others of their publications—"Christie Redfern's Troubles" and "The Autobiography of a French Protestant," a terrible sufferer after the Revocation of the Edict of Nantes, who was imprisoned in dungeons, and at the galleys during thirteen miserable years.

HISTORY AND PRACTICE OF THE FINE AND ORNAMENTAL ARTS. By WILLIAM B. SCOTT. Second Edition. Revised by the Author. With Fifty Illustrations engraved by W. J. LINTON. Published by LONGMANS & Co., London.

Mr. Scott's "Half-hour Lectures on Art" was reviewed by us with warm approval when it made its first appearance five or six years ago. We are pleased to find a second edition called for, because the fact shows a public interest in the various subjects upon which the author dwells in a manner most instructive and agreeable. Nothing more need be said in the way of commendation, for we have not the former copy at hand to point out what has been done in the way of revision, neither does Mr. Scott inform us. We presume, therefore, that there is very little difference in essentials between the two editions.

THE BIBLE OPENED FOR CHILDREN. By MARY BRADFORD. With Twelve Illustrations by DALZIEL BROTHERS. Published by CASSELL & Co., London.

A sensible little book; because the subjects are treated in a way which children can comprehend, and not, as are many books written for the assumed purpose of instructing them, in a manner which to their minds is comparatively unintelligible. A few leading incidents recorded in the Bible are first related in simple language, and then the children who listen to the stories are allowed to put any question to the narrator that may suggest itself, which is answered, and explained as far as practicable. No better plan of teaching scriptural truths, or indeed of teaching anything, can be devised. Messrs. Dalziel's woodcuts are pleasing illustrations, sufficiently up to the mark for juvenile eyes to delight in.

THE JUVENILE ILLUSTRATED LITERATURE FOR 1867.

THERE is nothing novel or striking in any of the Juvenile Books for the year 1867. Some are new editions of old favourites, dressed to suit the fashion of the times—our grandmothers in crinolines, instead of hoops, and hardly reconciled to the change. Others are obviously written in haste, things "got up" to catch the eye rather than educate the mind; for the young may be taught while they are amused, and lessons may be learned while at play. Neither is the Art of the year so good as it has been—with some exceptions, however. We have too much of the wood-scratching of some engravers; while the sweet and delicate, refined and refining, teaching of Birket Foster has gone altogether out of the books. This admirable artist finds no successors. There is scarcely one of the heap upon our table in which there is a combination of Art and Literature, such as may call for unqualified praise. Some of them, however, have merit; but even of these our notices must be brief.

ROUTLEDGE presents his juvenile readers with a charming book—not altogether a reprint—of HANS CHRISTIAN ANDERSEN'S STORIES FOR THE HOUSEHOLD, very genially translated by Mr. Duleken. The volume is in itself a juvenile library of fiction, containing one hundred and thirteen tales, and two hundred and twenty illustrations, by Mr. Bayes, engraved by the Brothers Dalziel. The best of these "tales" is undoubtedly the author's history of his own life, which is told as simply and frankly as he might tell it to a chosen circle round a winter fire. He says, "I tell these happy events because they are facts in my life; I tell them, as I have told of the poverty, the difficulties, the trials that beset me." The record is so simple, so earnest, so full of the industry of an imaginative yet healthful mind, that no better proof of a "good worker" could be placed before our young ones—a worker for more than forty years.

The same firm has also gathered a sufficient number of Andersen's well-known tales to make a series of pretty little volumes. We have seen three—THE SILVER SHILLING, THE LITTLE MATCH GIRL, and THE RED SHOES, each a fitting Christmas present for a child.

THE CHILD'S GARLAND OF LITTLE POEMS, written by Matthias Barr, is a collection of pleasant and instructive compositions, certainly much above mediocrity. The pages contain "illustrated borders" by "Giacomelli." "Borders" in the proper sense they are not; they are bits of landscapes, ungracefully "cut off"—a plan which a child cannot readily comprehend.

ANIMAL SAGACITY, edited by Mrs. S. C. Hall (Partridge & Co.) This is one of the many works issued by Mr. Smithies, whose *British Workman*, it is not too much to say, has been one of the great "benefactors" of the age. The book is full of beautiful wood-engravings, drawn and engraved in a style of Art that is unsurpassed, and not often equalled in publications with far higher pretensions. Fortunate are the young folk who have such a caterer for their instruction and amusement. Mrs. Hall rightly says, "Many and valuable are the lessons we learn from 'the lower world,' from those who owe much to Nature and little to education." She inculcates the duty and pleasure of treating all animals "with considerate sympathy," and teaches to regard "pets" not as mere sources of play, but as objects whose happiness ought to be sought—impressing the great truth, that we can be happy only by rendering others happy. The larger number of the illustrations in this charmingly "got up" volume are from the fertile and truth-loving pencil of Harrison Weir.

THE CHILDREN'S FRIEND and THE INFANT'S MAGAZINE are two pretty and most useful books, also issued by PARTRIDGE & CO., and produced under the direction of Mr. Smithies. The name of this philanthropist and true "patriot" does not appear on the title-page; but it is known to, and loved and honoured by, thousands. The debt of gratitude they owe him is augmented week by week in every year. The illustrations here are as admirable as any that grace the costliest Christmas gift-book.

CASIMER, THE LITTLE EXILE (GRIFFITH AND FARRAN), by Caroline Peachey, is a story of adventure well told, and containing many good moral lessons as to the training of youth. It has the advantage of some excellent wood engravings from the pencil of C. Stanton, A.R.S.A.

LIGHTSOME AND THE LITTLE GOLDEN LADY (GRIFFITH AND FARRAN) is a pleasant tale, based on German romance. The author, C. H. Bennett, is a popular writer who always amuses, and sometimes instructs. He is the artist also, and has done right well with both pencil and pen—writing and drawing so as to be grotesque without being vulgar.

DONALD CAMERON (DARTON) is a well-written tale, fresh in tone and with a good moral; the purport of which is not only that "trust winneth troth," but that industry of life, integrity of heart, and the charity that is born of a principle of love and solicitude for others, form the highway to happiness and wealth. The characters are all of a type from which some good may be drawn; even that of Mrs. Wardour, who prefers an adopted daughter to her own son, till each finds respectively a partner for life—an event which brings perfect harmony into the whole social circle. Portions of the story will be unintelligible to many of our juvenile readers, because it is written in "broad Scotch," inasmuch as almost to require a glossary. That is a mistake.

TWIGS FOR NESTS; OR, NOTES ON NURSERY NURTURE (JAMES NISBET AND CO., BERNERS STREET). "Twigs for Nests" must be considered rather as a Christmas than a juvenile book. The author offers the experience of his home-life as a contribution to what he conceives to be the most important branch of social science; and at the conclusion of his preface quotes the emphatic text of Scripture—

"Except the Lord build the house,
They labour in vain who build it."

The volume contains so much that is valuable for its earnest and straightforward truth, that we can recommend it conscientiously to those who desire to train their children in the way they should go, though at times there is a tone of severity which somewhat chills us. Even where sympathy is expressed there is a lack of sympathy.

AUNT LOUISA'S LONDON GIFT-BOOK (F. WARNE & CO.) is a large collection of coloured prints, some of great excellence, and some too "big" for the purpose. It begins with "nonsense verses," such as "Hey Diddle Diddle," and ends with the story of "John Gilpin." Why such opposites are brought together it would be hard to say. The book is, however, a very pretty gift-book, and will at all events amuse those who buy it.

AUNT LOUISA'S SUNDAY PICTURE-BOOK (F. WARNE & CO.) is of a higher order, and has a loftier aim—it tells and pictures the ever-touching stories of Joseph and his Brethren and King David, illustrates some of the wonders of Providence, and gives force to the more impressive of the Proverbs of Solomon. We are not told the name of the artist who has produced the fifty picture-prints; he is a German probably, for the work is "printed in colours by Kronheim." The Art is essentially good; there is no one of these prints that may not be accepted as a teacher of drawing. On the whole, perhaps, there is no juvenile book of the season so earnestly to be recommended as this. It may be examined with entire satisfaction by the adult as well as the young, and give valuable lessons to both.

HANS ANDERSEN'S FAIRY TALES (F. WARNE AND CO.). This is a charming collection of old and honoured favourites, "newly" translated, with "a special adaptation and arrangement for young people." The book is admirably printed, and the illustrations (by Miss Kemp and Miss Runciman) are so good that we may be pardoned for wishing that there were more of them.

THE EARLY START IN LIFE is a larger and more pretentious book than those we have just noticed. It is "got up" as MESSRS. GRIFFITH AND FARRAN "get up" all their works, without sacrificing grace or beauty to the solidity necessary for books that have to undergo the wear and tear of the nursery and the schoolroom. "The Early Start in Life" is by Emilia

Marryat Norris, a daughter of the late Captain Marryat; but, indeed, that fact need not be set forward on the title-page—Mrs. Norris has established her own fame, and her paternity is clearly proved by the "knack" in story-telling which she inherits from her father. The book is intended for boys and girls, but it is more suitable for boys, who can better appreciate the class of adventures that attend new settlers in Australia.

HELEN IN SWITZERLAND (GRIFFITH AND FARRAN), a tale for young people, is a very pleasant roving record of Swiss travel; and those who remember Lady Augusta Bethell's "Echoes of an Old Bell" will know that the lady is a right pleasant companion through any given number of pages. We warn our young readers that Lady Augusta is rather severe upon one of our most valuable early Reformers, Calvin. All the anecdotes with which this volume is enriched are well told, and no young lady or gentleman could desire a prettier or more entertaining book for their Christmas fire-side.

LUCY'S CAMPAIGN. A story of adventure by Mary and Catherine Lee. The illustrations by George Hay. Our young friends also owe to GRIFFITH AND FARRAN the publication of this record of some marvellous adventures in 1745, when the "Young Pretender," the darling hero of many a heart, set the two kingdoms in a ferment. "Lucy" was at school then at Elverton, and was sent for by her parents, as tidings had arrived that the prince was actually at Preston! But poor Lucy and her maid, and the family coach and the family horses, were not able to continue their journey in peace and quietness, and the adventures the little maid passed through form the groundwork of a pretty varied story. The illustrations are well drawn.

THE HOLIDAYS ABROAD (GRIFFITH AND FARRAN) is by our old acquaintance Emma Davenport, who delights in "Happy Holidays," "Birthdays," "Live Toys," and all manner of healthful and innocent enjoyments, and makes her readers delight in them also. Miss Davenport should give her young friends some "Holidays at Home," for our children know more of the Continent than of their own country.

GERTY AND MAY, by the author of "Granny's Story Book," the illustrations by M. L. Vining (GRIFFITH AND FARRAN). This is a charming story-book for the little ones. The author tells the reader that, "The sayings and doings of the children in this story are real doings and sayings of little ones known to the writer." We do not think this fact of much importance—those who observe children with the eyes of interest and affection know generally what children say and do; however, it is well they should be taught to believe in what they read.

INFANT AMUSEMENTS, by William H. G. Kingston (GRIFFITH AND FARRAN). Mr. Kingston is a well-known caterer for the instruction and amusement of youth, and this volume, which he has arranged with considerable care, will be of great value to those who have the very important charge of young children—it ought to be in the hands of every mother and governess, who would do well to direct the attention of their nurses to it. The practical hints, which are given with such excellent judgment, on the moral and physical training of children, are invaluable. We wish we had space to review this book at length; we can but call to it the attention it so richly deserves.

MESSRS. GRIFFITH AND FARRAN have also published a pretty, graceful volume by Mrs. Somerville Broderip, called WILD ROSES; OR, SIMPLE STORIES OF COUNTRY LIFE. These "stories" are written with the grace and truthfulness which the daughter of "Tom Hood" knows so well how to impart to whatever she undertakes: but there is one tale in particular—"The Fruit of Idle Words"—which impresses a lesson on young and old, which old and young would do well to follow. All the tales are excellent, but "The Fruit of Idle Words" is our favourite.

OLD MERRY'S ANNUAL (JACKSON, WALFORD, AND HODDER). This is a gathering together of all the tales and poems, and odds and ends, that appeared in the magazine during the past year; and a pleasant olio they make for young folks.

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